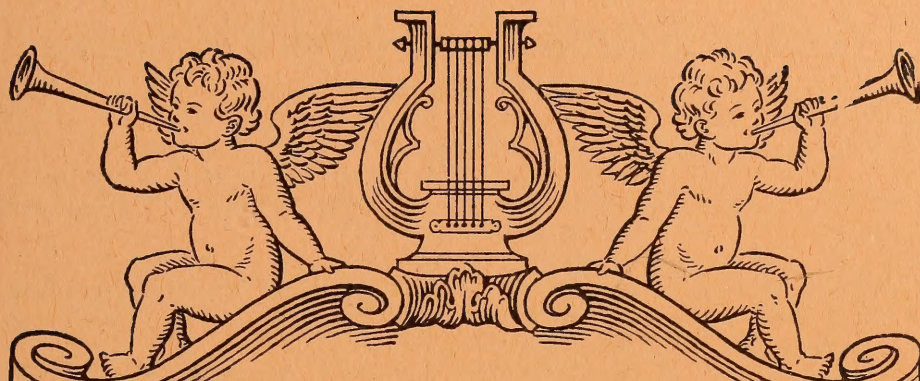


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New York Programmes

New York Programmes



BOSTON SYMPHONY ORCHESTRA

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• 1 •



SIXTY-NINTH SEASON

1949-1950

Carnegie Hall, New York

RCA VICTOR RECORDS

By the Boston Symphony Orchestra

- | | |
|-----------------|---|
| Bach, C. P. E. | Concerto for Orchestra in D major |
| Bach, J. S. | Brandenburg Concertos No. 2, 3, 4, 5, 6
Suites Nos. 1, 2, 3, and 4; Prelude in E major |
| Beethoven | Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis;
Overture to "Egmont" |
| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust," Overture, "The
Roman Carnival" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz), Academic Festival Overture |
| Copland | "El Salón México," "Appalachian Spring," "A Lin-
coln Portrait" (Speaker: Melvyn Douglas) |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto; Air from "Semele" (Dorothy Maynor) |
| Hanson | Symphony No. 3 |
| Harris | Symphony No. 3 |
| Haydn | Symphonies No. 94 "Surprise" (new recording); 102
(B-flat) |
| Khatchatourian | Piano Concerto (Soloist: William Kapell) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4, "Italian" (new recording) |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); E-flat (184); C major
(338); Air of Pamina, from "The Magic Flute"
(Dorothy Maynor); Serenade No. 10, for Winds |
| Piston | Prelude and Allegro for Organ and Strings (E. Power
Biggs) |
| Prokofieff | Classical Symphony (new recording); Violin Concerto
No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for
Three Oranges," Scherzo and March; "Peter and
the Wolf"; "Romeo and Juliet," Suite; Symphony
No. 5; Dance from "Chout" |
| Rachmaninoff | "Isle of the Dead"; "Vocalise" |
| Ravel | "Daphnis and Chloé," Suite No. 2 (new recording)
Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye
(new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | Gymnopédie No. 1 |
| Schubert | "Unfinished" Symphony (new recording); Symphony
No. 5; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Shostakovitch | Symphony No. 9 |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Sousa | "The Stars and Stripes Forever," "Semper Fidelis" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra," "Don Juan,"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Bargemen |
| Tchaikovsky | Symphonies Nos. 4, 5, 6; Waltz (from String Sere-
nade); Overture, "Romeo and Juliet"; Fantasia,
"Francesca da Rimini" |
| Thompson | "The Testament of Freedom" |
| Vivaldi | Concerto Grosso in D minor |
| Wagner | Prelude and Good Friday Spell from "Parsifal"; Over-
ture to "The Flying Dutchman" |
| Weber | Overture to "Oberon" |

Carnegie Hall, New York
SIXTY-FOURTH SEASON IN NEW YORK

SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November 9*

AND THE

First Matinée

SATURDAY AFTERNOON, *November 12*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

[Sixty-ninth Season, 1949-1950]

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RICHARD BURGIN, *Associate Conductor*

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John Holmes
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SIXTY-FOURTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

FIRST EVENING CONCERT

WEDNESDAY, NOVEMBER 9

Program

RABAUD.....“La Procession Nocturne,” Symphonic Poem
(after Lenau)

PISTON.....Second Suite for Orchestra
Prelude: Largo
Sarabande: Andante
Intermezzo: Allegro con brio
Passacaglia (Adagio) and Fugue (Allegro energico)
(*First performance in New York*)

JOLIVET.....Concerto for Ondes Martenot and Orchestra
I. Allegro moderato
II. Allegro vivace
III. Largo cantabile
(*First performance in New York*)

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

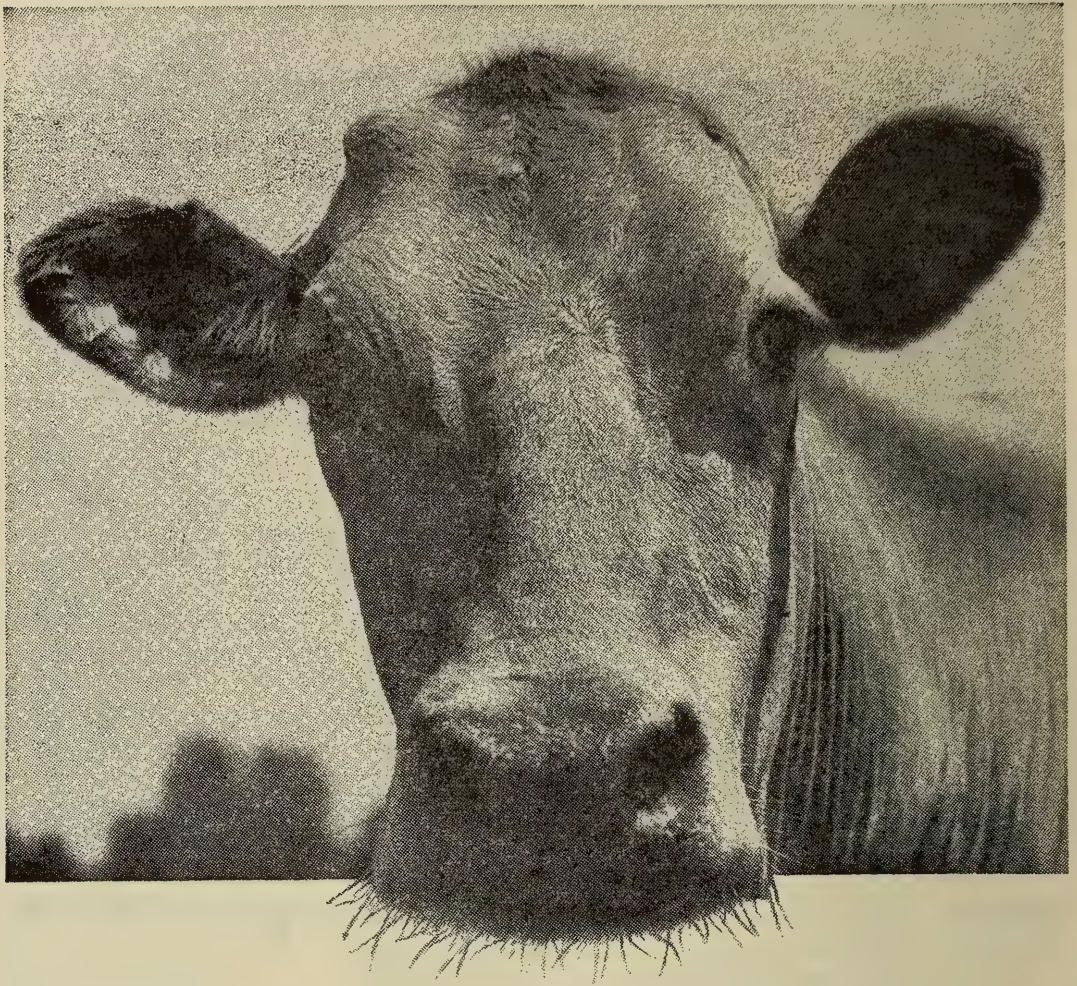
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GINETTE MARTENOT

BALDWIN PIANO

RCA VICTOR RECORDS

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"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER
LENAU), Op. 6

By HENRI RABAUD

Born in Paris November 10, 1873; died September 11, 1949

La Procession Nocturne had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900. Frank Van der Stucken conducting. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra, December 27, 1918, when the composer was the orchestra's regular conductor.

There have also been performances April 23, 1920, February 13, 1925, March 27, 1925, April 28, 1939, February 7, 1941, and October 7, 1949.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, harp and strings. The dedication is to Edouard Colonne.

NIKOLAUS LENAU derived his pen name from the more cumbersome title Nikolaus Franz Niembsch Edler von Strehlenau. The Hungarian poet (he was born at Cstatad, Hungary, August 13, 1802) chose heroic figures of world renown for his subjects — "Savonarola," "Hamlet," "Faust," "Don Juan." "Don Juan," written on the eve of the insanity which descended on him in September 1884, six years before his death, was destined to become the subject of the Tone Poem by Richard Strauss. "Faust" occupied Lenau in 1833 and 1834 and was to furnish matter for tone poems to Liszt as well as to Rabaud. Liszt's two "Episodes" for orchestra, after Lenau's "Faust," were the "Mephisto" Waltz and "The Nocturnal Procession."

The picture of the lonely Faust contemplating a religious procession on a midsummer night suggested a similar musical scheme to each composer, although each, of course, treated it after his own fashion. Liszt, after preparatory pages, introduced a *Lento religioso* with the words "*Choral — Pange lingua gloriosi corporis mysterium*," the English horn first taking up the refrain. The Tone Poem of Henri Rabaud has gentler mood-evoking properties. The music opens *Andante tranquillo* with the strings (at first muted) to which are added the tones of the wood winds, horns and harp. The music proceeds on its placid course, rising to a brief climax of intensified sound. The softer tranquillity is restored as the strings carry the melody of the slow processional against a background of wind chords. The end is *pianissimo*.

The following excerpt from the Poem is printed in French in the score and here quoted in translation:

"From a lowering sky the heavy and sombre clouds hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers

through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring.* He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged!

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them in their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918-1919, introduced, in addition to this Symphonic Poem, his Second Symphony in E minor, and his Suite based on the music of sixteenth-century English composers. Pierre Monteux included dances from Rabaud's opera "*Marouf*" on a Symphony program on October 14, 1921. M. Rabaud studied under Massenet at the Paris *Conservatoire*, and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra*, becoming its principal conductor 1914-1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire*. His "*Marouf, Savetier de Caire*," one of several operas, was produced at the Metropolitan Opera House in New York in December, 1917, and revived in the spring of 1937.

*But the episode is later identified with St. John's Eve (June 23).

SECOND SUITE FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Second Suite for Orchestra was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

WALTER PISTON wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional eighteenth century suite which the composer has found suitable for the musical thoughts of his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings

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have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

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CONCERTO FOR ONDES MARTENOT AND ORCHESTRA

By ANDRÉ JOLIVET

Born in Paris, August 8, 1905

This concerto had its first performance in Vienna, April 23, 1948. Ginette Martenot, the "*ondiste*" who introduced the work, performed it in Paris with the *Orchestre National* under Roger Desormières, March 21, 1949.

The concerto calls for two flutes, two piccolos, two oboes and English horn, alto saxophone, two clarinets, two bassoons, two horns, three trumpets, two trombones, tuba, timpani, tambourine, snare drum, military drum, bass drum, temple blocks, cymbals, suspended cymbal, Chinese cymbal, gong, tamtam, triangle, maracas, whip, glockenspiel, celesta, vibraphone, xylophone, harp, and strings. It is dedicated to Ginette Martenot.

THE concerto is without key or rhythmic signature. The beat constantly changes from bar to bar throughout the score. The first movement, *allegro moderato*, begins with soft background music, impressionistic in character, while the solo instrument plays in the higher range of the "keyboard" a theme, *molto espressivo*, strengthening the accompaniment. This theme figures importantly. There is a considerable unaccompanied cadenza in which, for the only time in the concerto, two simultaneous voices are called for. The second movement, *allegro vivace*, is scherzo-like with rhythmic accentuation. It calls for rapid finger work in the solo part, including trills, running triplets, and other figures. The third movement, a *largo cantabile*, shows the melodic possibilities of the instrument over a light accompaniment in which the strings are for the most part muted. Only in the last few pages does the orchestra rise to its full sonority, and finally reach a fortissimo climax.

An unsigned communication from Paris describes the Concerto as "a kind of a symphonic poem in which the *martenot* personifies light in contrast to the dark and chaotic impression which the orchestra produces in the first movement." The sombre orchestra opposes and threatens the luminous line of the solo instrument, according to this writer. Only in the last movement does the atmosphere clear as serenity is established.

Gérard Michel, describing the Paris performance in *Paroles Françaises* (March 25, 1949), proclaimed the concerto "the greatest musical event of the year," and labelled the performance a "*triomphe total*." His words of praise need not be quoted to hearers who may prefer to form their own first impressions of the concerto.

André Jolivet was a pupil of Paul Le Flem and Edgar Varese. He is known by repute as a member of the group of four who called themselves in 1936 "La Jeune France," borrowing a phrase from Berlioz. They included Olivier Messaien, Daniel Lesur, and Yves Baudrier. It was not to be expected that these young artists would remain in perpetual accord on all aesthetic points, which indeed would subject any such group to the charge of dogmatism. They are obviously in accord, however, in that each has found a use for the *ondes martenot* in his music. Messaien has used it with great prominence in his new symphony, *Turangalîla*, which is announced to have its first performance at the Boston Symphony concerts next month. It also figures in his *Trois Petites Liturgies*. Baudrier has written *La Rivière de Silence* and *Eleanore* for the *ondes martenot*; Daniel Lesur, *L'Anniversaire de l'Infante* for four *martenots* and small orchestra. Jolivet, in addition to this concerto, has composed a *Suite Delphique* (from incidental music to a play), and three *Poèmes* for *ondes martenot* and piano. The music of Jolivet also includes a *Danse Incantatoire* for orchestra, *Trois Chants d'Homme* for three baritones and orchestra, and *Mana*; Six Pieces for Piano.

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THE "ONDES MARTENOT"

MAURICE MARTENOT, the inventor of the *ondes martenot*, was born in Paris, October 14, 1898. At the age of nine he made concert tours with his sister Ginette, playing the piano. Later he made the 'cello his instrument. Even while the radio was still in its laboratory stage, he served as a wireless instructor in the first World War, and as early as 1918 was working upon the possibility of producing musical sounds by generating ether waves. On April 21, 1928, he first exhibited the instrument which he then called the "*ondes musicales*."

The basic principle of this and of most electrical devices which produce music is the basic "heterodyne" principle of radio itself: two currents of slightly different frequencies are combined to produce

beats (or regular pulsations) which in turn are transformed into air waves, resulting in an audible tone through the loud speaker. For example, if the current produced by one heterodyne has a frequency of 300,000 and the other a frequency of 300,261, the note produced by their beats transformed into sound will be middle C. A second current with a frequency of 300,435, combined with a current of 300,000, will produce A.

The notes of varying pitch can be produced by altering the frequency of either current. There are two ways of performing the notes on the *ondes martenot*: by means of a keyboard, and by means of a metalized ribbon which, attached to the finger by a ring, can be moved left or right. The metalized part acts as a variable armature in a condenser over concealed metal plates.

In the above processes the player uses the right hand only. The keyboard (of seven octaves) gives the precise attack of a wind or keyboard instrument (which is movable under the touch to produce a vibrato). The ribbon, which is stretched over a series of depressions before the keyboard, can produce quarter or eighth tones if desired. It also has the more expressive quality of a vocal or string attack. The left hand operates a key which controls volume and articulation. Many timbres can be called upon (or mixed) at will. The loud speaker can both amplify and produce tones. A "string instrument," which the inventor calls "*la palme*" on account of its shape, is attached at the left of the keyboard.* Two sets of twelve strings (tuned to the scale) are stretched over a wooden resonator. The individual strings (or their harmonics) are put into vibration at will. These string tones, which can be given a vibrato by the playing hand of the "*ondiste*" can be sounded alone or blended. The mechanism which the player commands is extremely sensitive to the slightest touch.

The general principle was worked upon from the earliest days of radio and developed by several inventors after a patent issued in 1922 to the engineer, Charles Hugoniot. Jörg Mager in a pamphlet of 1924, "A New Epoch in Music Through Radio," described an instrument which he called the "*sphärophon*," or "*electrophone*," which was engaged to augment the bell tones in "*Parsifal*" at Bayreuth in 1931. The *théréminvox*, developed by Leon Thérémin in 1927, was demonstrated in Symphony Hall. The performer controlled the volume with one hand and pitch with the other by making passes in the air at a certain distance from a vertical rod. It was regarded with wonderment, but found lacking in clear articulation of notes or a timbre of permanent usefulness to music. There have been other in-

* This instrument, newly built, is here being used for the first time. On his return to Paris M. Martenot has been invited to make a report before the *Académie des Sciences* on this new device.

struments:* the “*trautonium*” of Trautwein (1930) which is played by the application of a movable steel wire to a steel bar; the “*electronde*” of Taubmann (1929), aimed to eliminate the “scooping” of notes by an electric switch; the “*croix sonore*” of Nicholas Obukof, a variant of the *théréminvox*, presenting a cross surmounting a globe; the “*mellertion*” (1933) based on a ten instead of a twelve note scale; the “*dynaphone*” of René Bertrand for which Honegger wrote the ballet, *Roses en Métal*; the “*emicon*” (1930), an American product; the “*hellertion*” (1936) which something resembling a keyboard; and the Wurlitzer “electronic” piano, similar to the “*hellertion*.” Electrically keyed instruments, organs and amplified stringed instruments (some without backs) have been numerous.

Music electrically generated and thus derived from the ether waves offered, needless to say, limitless possibilities in range, pitch and intensity. The problem was one of selection, control, precise articulation, the capturing of new and usable musical colors, and the elimination of undesirable sounds. This attainment has obviously required the persistent application of technical improvement, guided by true musicianship. Only thus could the electric instrument be lifted from a curious gadget to a legitimate member of the musical family.

Maurice Martenot as technician, together with his sister Ginette as performer, have devoted their efforts in this direction in the years which have elapsed since the outbreak of the numerous inventions above listed. It was on December 12, 1930, that Maurice Martenot, appearing with the Philadelphia Orchestra under the direction of Leopold Stokowski, exhibited an “electrical instrument” of the “musical waves” in Philadelphia, performing the especially written Symphonic Poem of the Greek composer Dimitri Levidis, with which he had first fully demonstrated the instrument in Paris, together with transcriptions from Buxtehude and Mozart. The instrument has since been immeasurably improved.

Since that time, and notably in the last few years, an impressive amount of music has been composed in France for the *ondes martenot*. There are works with Orchestra and chamber works, including en-

* See “The Oxford Companion to Music” by Percy A. Scholes. Article on “electric musical instruments.”

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sembles for trios or quartets of *martenots* (as many as sixteen were played in a group at the Paris Exposition of 1937). Ginette Martenot has appeared with every orchestra in Paris, and with the Orchestras of London, Vienna, Geneva, Brussels and Prague. Her recitals have been still more numerous.

Honegger has used the *Martenot* in his *Jeanne d'Arc au Bûcher*, to be performed at the Boston Symphony Concerts in the present season. Olivier Messaien has used it in his Symphony *Turangalila* (also scheduled for these concerts), and his *Trois Petites Liturgies*. Darius Milhaud has written a *Suite pour Martenot*, and used the instrument in *L'Annonce faite à Marie*. Florent Schmitt has scored it in his *Fêtes de la Lumière*, Paul le Flem in his *Fêtes de Printemps* and *Edina*, Louis Aubert in *Histoire de la Mer*; Charles Koechlin in his *Poème Symphonique*. There are also Jacques Ibert, Jean Rivier, Yves Baudrier, Gustav Samazeuilh, Marcel Delannoy, Tony Aubin, Henri Barraud, Henri Tomasi, E. Damais, Pierre Capdevielle, Claude Delvincourt. The last named is also the director of the Paris Conservatoire, at which the *ondes martenot* is regularly taught by Maurice Martenot. Of the younger (post war) generation who also have composed for it there are Henri Dutilleux, a Prix de Rome scholar, and two pupils of Messaien: Jean-Louis Martinet, and Serge Nigg (a twelve-tonalist). The instrument is used in the J. Arthur Rank film, "The Red Shoes." It has been used in innumerable films and in productions of the spoken drama in Paris and London.

SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By **LUDWIG VAN BEETHOVEN**

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."



It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the “Pastoral” are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert’s great Symphony in C major, very different of course from Beethoven’s Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony “the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.” If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply “*presto*,” although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims’ hymn familiar in Lower Austria.

The *Finale* has been called typical of the “unbuttoned” (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music,

"a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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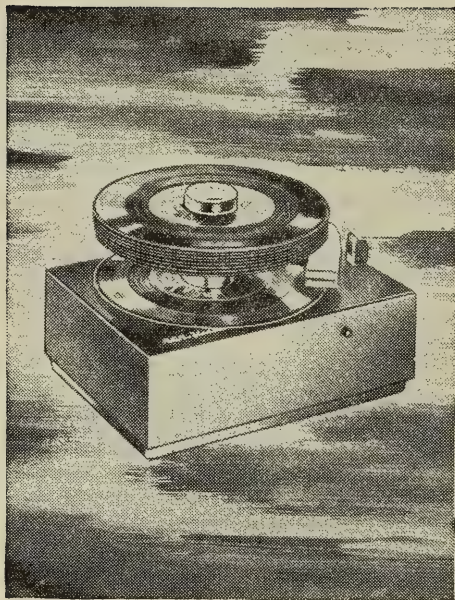
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country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the "Wellington's Victory" he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The programme was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as "Wellington's Victory," must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the Symphony and the 'Wellington's Victory'; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showed where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

Both new works were received with great enthusiasm. The performance of the Symphony, according to Spohr, was "quite masterly," and the *Allegretto* was encored. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

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Program

BACH.....The Art of Fugue (Arranged for Orchestra
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Fugue on the main subject

Fugue on its inversion

Fugue on a variant of the subject

Fugue on its inversion

Double Fugue

Double Fugue on the subjects inverted

Triple Fugue

Triple Fugue on the subjects inverted

Quadruple Fugue (uncompleted)

Chorale prelude: "*Wenn wir in höchsten Nothen sein*"

Organ: E. POWER BIGGS

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DIE KUNST DER FUGE

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

Arranged for Orchestra by ERNEST MUNCH

The Art of Fugue is believed to have been composed in 1749 and 1750. It was published in 1751 by Schübler of Zella under the supervision of the composer's sons. There was a second edition in 1752. Years later numerous editions have appeared. Wolfgang Graeser made a transcription for orchestra from Bach's theoretical open score, which was performed in 1927. In 1928, Hans Th. David made another orchestral version. E. Power Biggs has edited the work for organ solo. Roy Harris has arranged the entire score for string quartet. This version and the organ version of Biggs have been issued on phonograph records. The present version by Ernest Munch, derived from David's theoretical edition, requires two flutes, oboe and English horn, two bassoons, two horns, two trumpets, trombone and strings. (The basses, where used, double the 'cello parts.) This version was presented under the direction of Charles Munch at the concerts of the Conservatoire Orchestra in Paris in 1939. It was also presented by this conductor at a Bach festival in Strasbourg, June 12, 1947.

The Art of Fugue was given what was announced as "its first Boston performance" by the Eighteenth Century Ensemble in Jordan Hall, December 11, 1929. Paul Stassevitch conducted, and used the Graeser orchestration. E. Power Biggs presented the work in his version for organ solo at the Germanic Museum of Harvard University, January 24, 1939, and repeated it at a concert in the Germanic Museum under the auspices of Mrs. Elizabeth Sprague Coolidge on April 18, 1947, with the addition of parts for flute, oboe, viola, and bassoon. The performance was also broadcast on March 9, 16, and 23.

Ernest Munch is the son of Eugen Munch, who was the brother of Ernst Munch, the father of Charles. Eugen Munch was prominent as organist in Mulhausen in Alsace and was the organ teacher of Albert Schweitzer.

IN the last months of his life, Bach was moved to demonstrate in a single work every possible treatment of a fugal subject. He contrived a simple theme — necessarily a simple one, for it had to lend itself to manipulations of every sort — and proceeded to do all that could be done with it.* The complexity and richness of texture increased as the devices accumulated. Coming to the stage of double and triple fugues, he invented new subjects to combine with the much-worked one. Two of the fugues he wrote in the perfect visual symmetry of patterns doubled in contrary motion as if paired with their mirrored reflection. (These fugues are omitted in the present performance.) The last prodigious feat was apparently designed as a

* A subject can be combined with itself by stretto, or overlapping repetition, by diminution, where it is given in half the time value, or augmentation where it is extended to twice the time value. It can be inverted and then combined with itself in contrary motion. A double fugue permits one of the two subjects to appear either above or below the other, with very different results, and at the same time multiplies the possibilities for the above devices as applied to two. A triple fugue multiplies them further. The ultimate manipulation of the "crab" or backwards statement of a theme is difficult for a listener to detect without the visual help of the score. This device Bach does not use in the Art of Fugue.

quadruple fugue. After he had presented and manipulated three subjects, the third based on the notes which his name spelled, and had reached the point where presumably he would have combined them with the basic subject of the whole work, blindness stopped his hand and left the score at a loose end. The music was theoretical in conception and presentation. It is significant that Bach did not call each number a fugue, but a *contrapunctus*. The parts (usually four) are written in open score, each voice on a separate staff, so that the contrapuntal texture stands out clearly to the eye. The pattern is the thing. There is no indication whatever of tempo or dynamics, nor any hint of any particular instrument, except in a supplementary number written for two claviers consisting of a fugue and its mirror inversion.* The key of D minor prevails, giving visual unity to the whole. It is not certain that the title, *Die Kunst der Fuge*, was Bach's own. The Art of Fugue was in process of engraving when the composer died. (Albert Schweitzer believes that Bach's manuscript was prepared with the intention of direct transference to the copper plates.)

Was Bach's *ultimum opus* also his *magnum opus*? There are those now who so believe. But the work had little attention when it was published shortly after his death, and for many years to follow. Bach's sons, Philipp Emanuel and Wilhelm Friedemann Bach, who were not with their father in his last days and could not have had from him his intentions about the Art of Fugue, published it without following his careful list of corrections; nor did they show any intelligent conception of the intended order. Their inclusion of the great unfinished fugue has sometimes been questioned because with its three new subjects it bore no thematic relation to the whole; at least to the point to which it had progressed. After this they added a chorale prelude for organ which Bach dictated in his blindness just before his death. The piece is fugal in treatment but not a fugue in fact, and therefore does not take an unquestionable place in his scheme. But it was actually the last music he composed. An ending was required, and custom has kept it in this place as a sort of appendix, a reminder of a form wherein the master was supreme, furnishing also a convenient and not inconsistent close.

The first edition, appearing about a year after Bach's death, not only caused no stir in the world — it went quite unnoticed. Emanuel Bach asked F. W. Marpurg, the celebrated theorist, to help the cause of the Art of Fugue with a preface to a new edition in 1752. Marpurg wrote bitterly of the general indifference to fugues and counterpoints: "However barbaric this last word may sound to the tender ears of

* Donald Francis Tovey found the whole score as tending toward keyboard convenience.

our time," he expressed the hope that the composer of the moment "would let something of their flavor inform his own works, however *galant* they are meant to be, and will set himself against the spreading rubbish of womanish song."

Johann Matheson, another theorist, once envious of Bach, praised the Art of Fugue in 1751 as "*praktisches und prächtiges*," and Forkel, in his "Life" of 1802, remarked tartly that if the Art of Fugue had been written and published in any other country besides Germany "perhaps ten elegant editions would have been issued out of mere patriotism." But the indignant outcries of a few individuals were quite lost upon an indifferent world at large. This world had simply turned its back upon fugal ways to enclose itself in what Marpurg called the effeminate "gallantries" of that alluring novelty, the sonata form.

In 1756, four years after the second edition, only thirty copies had been sold. Emanuel Bach, venturing that "the respect of connoisseurs of this kind of work for my late father, especially in the fugue . . . is still not extinct," offered the copper plates for sale, if not for republication by some zealous survivor of a forgotten art, at least for their value as metal.

It required many years and the general awakening a century later to the true grandeur and humanity of the art of "old Bach" before it was realized that The Art of Fugue was something more than a working model, a technical demonstration of method for the student and specialist. It becomes evident with increasing knowledge of the work that its true genius lies not in the mechanical skill which solves every problem, but in the quite unaccountable power wherein each complexity resolves and unfolds naturally, easily, inevitably — and even spontaneously. The imagination has free play in episodic invention as if unaware of constricting bounds. The discourse is warm, eagerly embracing for its best advantage a formal scheme which to another would be something like a strait-jacket. The Art of Fugue is no textbook. A student could be inspired by it, but the personal, art-concealing style of Bach cannot be imitated.

The numerous current editions of the work attest the tardy realization of what it contains. C. Hubert Parry in his biography of 1909

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skipped the Art of Fugue, calling it a "tantalizing enigma with beautiful moments," but "not fit to be played as practical music." Philip Spitta in his biography of 1899 was warmer. Writing about the "gigantic fugue" he deplored the obscurity which had so long surrounded "a composition of incomparable perfection and depth of feeling. Although it has always been mentioned with special reverence as being Bach's last great work, it has never yet formed a part of the life of the German nation." Witness the loving care with which such later Bach specialists as Schweitzer and Tovey have dwelt upon this work. As for composers of today. Roy Harris in his preface to his edition for string quartet acknowledges his indebtedness to the Art of Fugue. "It opens the door to the past for us and yet it is not strange to our ears. Its harmonic texture forms the foundation of the music which followed Bach and which we have already digested. Yet at the same time it summed up the race experience and musical resources of the three centuries that preceded him. In his music we find the contrapuntal devices of the great 16th Century, the melodic resources of Italian opera and the ornamentations of the dance forms. Bach's music stands as a portal to the past and we have the key. Considered in this light it is small wonder that Bach is becoming an increasingly important factor in our musical life today. It offers today a twofold challenge to our attention. We must live with it and realize in our own terms what great expressiveness can be attained through the solution of the structural problems implicit in the principles of fugue and variation."

The convolutions and permutations of the Art of Fugue offer an inexhaustible store of detail for the technician. Bach, in showing everything that a fugue can do, explores byways in the great realm of total possibility which, through his life and work in this form he had never had occasion to try.

D. F. Tovey devotes an entire book to it.* He modestly calls his *précis* "A complete commentary on every aspect of the work which I have been able to follow." The casual listener need not go with Tovey as far as Tovey has been able to go. He may indeed be content with no more than the general proposition for each movement, and take on faith the complex specific devices which are behind the

* A Companion to The Art of Fugue, Oxford University Press.

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ebb and flow, the simple expositions, the accumulation and climax, the harmonic surprises and episodic turns which are sometimes more readily apprehended by the lay listener than analyzed by the scholar.

The following outline, therefore, does not attempt to include detail which could not be followed except with a score. It is not an analysis, but a guide to the general scheme which the composer assigned himself in each movement.

The movements omitted in this performance are three after the sixth in order, two minor fugues before the last, a version for two pianos, and four canons on the fugued subject.

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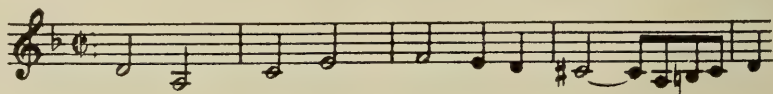
The first four counterpoints are scored by Ernest Munch for the strings alone, in four parts.

I. (Contrapunctus 1).^{*} The subject upon which the entire work is to be based is as follows:



It is simply stated in each of the four voices and repeated with connecting episodes. Since all further fugal devices are saved for later, Bach's ingenuity is here called upon to give the music flow and variety without further resources.

II. (Contrapunctus 3). The theme is inverted:



and given a counter-subject, sinuous and chromatic. Here again the nature of the whole movement is determined by a figure devolving upon itself.

III. (Contrapunctus 2). The subject in its original form is repeated verbatim until the last four even eighth notes, when instead the composer begins a new rhythmic figure which continues against the second entrance of the theme and never ceases, the movement so attaining its distinctive character.

IV. (Contrapunctus 4). Bach bases his discourse on the inversion of the theme in the previous movement. He works the final eighth notes into an even, running figure bandied between the voices inverted alternately, into a continuous accompaniment to the repetitions of the subject. Until now the interest and variety have come in the rhythmic stress, harmony, or modulation through episodes which

^{*} The "contrapunctus" numbers accord with the Bach Gesellschaft supplement and the Graeser edition (as reprinted by Kalmus).

themselves are engendered within the narrow bounds of the simple basic figuration.

From this point the orchestration is for strings and winds.

V. (Contrapunctus 9). This is a double fugue consisting of a running scale figure with which the main theme is combined. It is labelled *alla duodecima*, which means that the main subject can be introduced either above or below the other at the range of a twelfth without trouble from the difference in interval. It ultimately appears as a bass in the majestic extension of augmentation.

VI. (Contrapunctus 10). This is another double fugue *alla decima*, or invertible at the interval of a tenth which is useful in that it admits the introduction of sixths and thirds. A new subject is combined with the basic one.

VII. (Contrapunctus 8). Triple Fugue. Bach has made use (in three fugues here omitted) of contrary motion, the result of combining the theme with its inversion, and also stretto, diminution, and augmentation. He now adds to freedom in motion a sudden enrichment of thematic material by the combination of two subjects with the basic one. The third is a variation of the original subject, the three may be quoted simultaneously from where they first so appear:



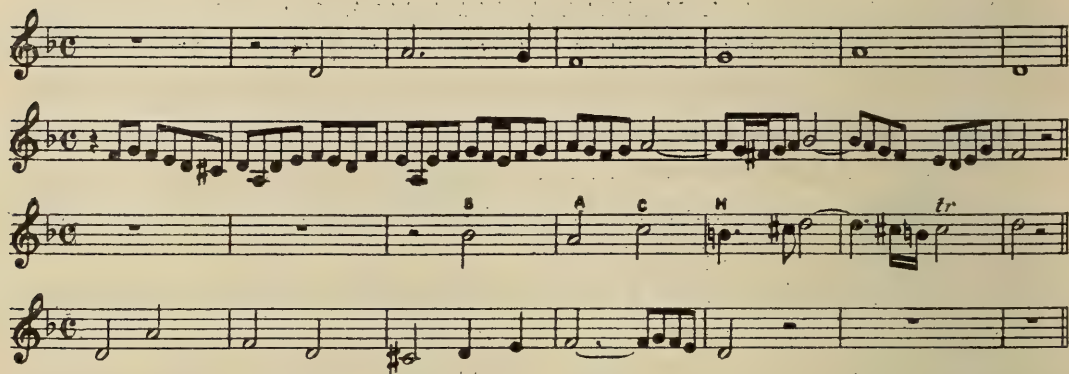
The possible combinations of three themes one above the other are theoretically six, each combination producing new sets of harmonic intervals.

VIII. (Contrapunctus 11). In this contrapunctus and the one to follow the organ is added to the orchestra.

A Triple fugue. The subjects of the previous fugue are used here in inverted form and in four voices instead of three. Bach, inverting themes previously used for another complicated requirement, encountered difficulties when their arbitrary form, conditioned by earlier needs, had to meet a new and equally complicated one. Tovey takes delight in showing how Bach inevitably runs into snags, and each time, with a bold stroke of genius, finds the way to handle his dilemma. But complexity never impedes the warm and even flow. "He sums it up," writes Tovey, "as a majestic and gorgeous movement which grows upon acquaintance."

IX. (Contrapunctus 19). This was designed as a cluster of fugues to be developed successively and then combined. The three subjects

presented bear no definite relation to the foregoing thematic scheme. The third has for its opening notes B (flat) A C H (B natural).*



The music suddenly breaks off, and at this point Emanuel Bach has written on the original manuscript: "In this fugue where the name B A C H has been brought in as a counter-subject, the composer died." This fugue in its unfinished state was included in the original edition as has been pointed out, and is now generally accepted as a fourfold fugue in which the fourth subject, which had not appeared, was to be the main subject, so establishing the relation of this movement to the whole. In this performance, and in every other edition, with one exception, the fugue ceases in mid-course, as does the original manuscript. With far more temerity than those who have tried to write an ending for "Edwin Drood," and a good deal less than those who have tried to finish Schubert's "Unfinished," Tovey, editing an edition in open score, laid out what he called a "conjectural execution" of the great projected scheme in 79 additional bars in continuing open score, spurred by Nottebohm's discovery that the three themes given would combine neatly with the over-all motto theme if introduced. He allowed himself to dwell on the complementary possibilities of the sedate first theme which he called the "canto fermo," the second theme in running eighths which he called the "coloratura," and the third, B A C H theme with its rich chromaticism. A remark by Tovey elsewhere could be called an apology: "We need not hope to capture Bach's spirit by wrestling with his technique."

At the end of the Art of Fugue, its first publishers have established the custom since followed of performing at the end the chorale prelude which Bach dictated shortly before his death. This chorale is here performed by the organ alone. The organ chorale moves serenely and in apparent simplicity through harmonies of great beauty. Each phrase of the chorale is treated fugally, and with its inversion, while, at intervals, the phrase is sung in long notes by the soprano voice over the closer discourse.

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* It seems strange that until the very end of his life it apparently did not occur to Bach to write a fugue on the subject his name provided. Emanuel reports that his father once remarked on the musical implication of his name, yet there is no other fugue by him on this motto (at least none that the Gesellschaft admits as his own). It is well known that Schumann and Liszt among others disported themselves on this proposition.

Shortly before the death of Richard Strauss (September 8), a collection of his writings, "*Betrachtungen und Erinnerungen*," was published by the Atlantis Verlag in Zurich. The following extracts were translated and quoted in the English magazine *Tempo* (September, 1949).

ENTR'ACTE

REFLECTIONS AND RECOLLECTIONS

By RICHARD STRAUSS

TEN GOLDEN RULES

Written in the scrapbook of a young conductor (Ca. 1925)

1. Remember that you do not make music for your own amusement, but for the pleasure of your audience.
2. Do not perspire when conducting; only the public ought to get warm.
3. Conduct *Salome* and *Elektra* as if they were by Mendelssohn; fairy-music.
4. Never look at the brass encouragingly; except with a quick glance for an important lead-in.
5. On the contrary, never let the horns and woodwind out of your sight; if you hear them at all they are already too loud.
6. If you think the brass is not strong enough, tone them down two points further.
7. It is not enough yourself to hear every word of the singer — which you know by heart anyway; the public also must be able to follow it without effort. If they don't understand what is happening they fall asleep.
8. Always accompany the singer so as to enable him to sing without exertion.
9. If you think you have reached the utmost Prestissimo, take the tempo as fast again.*
10. If you remember all this sympathetically, your rich talents and great knowledge will always be the unimpaired delight of your audience.

THE decisive thing about the technique of conducting is that the shorter the movement from the wrist, the more precise will be the execution. Conducting with the arms — a sort of lever-movement the end-point of which can never be accurately perceived — has a paralysing and misleading effect on the orchestra, unless of their own accord, from the outset — and particularly in the case of conductors who do not give a clear downbeat — the members decide, almost telepathically,

*Today (1948) I should like to amend this: take the tempo half as fast (Mozart conductors please note!)

to use their own discretion and play without too much attention to the beat of the 'interpreter.'

The left hand has nothing to do with conducting. The best place for it is in the waistcoat-pocket, except at the most to give an occasional hint to damp the tone down, or some insignificant sign; but for this an imperceptible glance is really sufficient.

Instead of the arm, one conducts best by the ear; the rest follows automatically.

During the course of fifty years' experience I have learnt how little important it is to 'beat-out' every four quarter or eighth notes. A rhythmically exact up-beat is the deciding factor, for the whole ensuing tempo, and a very precise down-beat, are of decisive importance. The second half of the bar is immaterial; I often give it the character of *alla-breve*.

Richard Wagner demanded from the conductor a proper comprehension of the basic tempo as essential to the correct interpretation of a piece of music. Especially in slow pieces the lucid bowing of, say, an eight-bar melodic phrase should be the definitive factor. A conductor who rightly understands the Adagio-theme of the Beethoven *Fourth Symphony* will never let himself be misled by the rhythmical accompanying figure into breaking up this noble melody into eighth notes. Above all, conduct phrases, never scan bars!

Eighty years ago, at a Rhenish Festival of Music, Franz Liszt beat only the phrases in the Finale of Schubert's *C major Symphony* viz., he gave a down-beat only once in every four bars. The miserable orchestra, not accustomed to strokes of genius such as this, could not of course adjust its triplets, and declared that Liszt was no conductor! Junior conductors, while working out the rhythmic details to over-precise perfection, frequently overlook the significant and impressive presentation of the whole phrase, the convincing shape of the entire melody which should always be grasped by the audience as a uniform structure. All modifications of tempo conditioned by the character of a phrase should be carried out imperceptibly in such a way that the unity of the tempo is preserved.

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SYMPHONIA DOMESTICA, *Op. 53*

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, Bavaria, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The "Symphonia Domestica" had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.* The "Symphonia Domestica" was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, tuba, four saxophones *ad lib.*, four kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, two harps, and strings.

Optional parts for four saxophones will be here used for the first time in Boston.

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra*." Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater — so much so that he wrote an entire book to voice his disapproval in all its completeness.

Carnegie Hall, New York

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

Second Pair of Concerts

Wednesday Evening, December 7

Saturday Afternoon, December 10

LEONARD BERNSTEIN *Conducting*

Rehearsal Broadcasts of the Boston Symphony Orchestra are given weekly on the NBC Network (Station WMBC, Sundays 1:30–2:00 P.M.)

THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the "Alpine Symphony."* When the "Symphonia Domestica" had its original New York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: "*Meiner lieben Frau und unserm Jungen.*" He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous — a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News*, "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public — with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor,

*The order of the symphonic poems was as follows:

Aus Italien, symphonic fantasy, 1887

Macbeth, symphonic poem, 1887

Don Juan, symphonic poem, 1888

Tod und Verklärung, symphonic poem, 1889

Till Eulenspiegels lustige Streiche, symphonic poem, 1895

Also sprach Zarathustra, symphonic poem, 1896

Don Quixote, fantastic variations, 1897

Ein Heldenleben, symphonic poem, 1898

Symphonia Domestica, 1903

Eine Alpensinfonie, 1915

but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'" Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.

~

The "Domestica" divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going. (b) Dreamy. (c) Fiery.

The wife's themes:

(a) Lively and gay, (b) *Grazioso*.

The child's theme:

Tranquil.

II. Scherzo.

Parent's happiness. Childish play.

Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked "*gemächlich*" ("comfortable," "good-humored," "easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked "*mürrisch*," but it is not sufficiently "grumpy" to ruffle the prevailing

serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte*. The first theme, repeated by the bassoons and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe *d'amore*, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

* Over brass notes in the score is inscribed: "*Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'*"

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

SCHEDULE OF CONCERTS, Season 1949-1950

OCTOBER

7-8	Boston	(Fri.-Sat. I)
11	Boston	(Tues. A)
14-15	Boston	(Fri.-Sat. II)
18-19	Syracuse	
20	Rochester	
21	Buffalo	
22	Detroit	
23	Ann Arbor	
24	East Lansing	
25	Ann Arbor	
26	Toledo	
28-29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Cambridge	(1)
4-5	Boston	(Fri.-Sat. IV)
8	New Haven	(1)
9	New York	(Wed. 1)
10	New Brunswick	
11	Brooklyn	(1)
12	New York	(Sat. 1)
15	Providence	(1)
18-19	Boston	(Fri.-Sat. V)
22	Boston	(Tues. B)
25-26	Boston	(Fri.-Sat. VI)
27	Boston	(Sun. a)
29	Cambridge	(2)

DECEMBER

2-3	Boston	(Fri.-Sat. VII)
6	Newark	(1)
7	New York	(Wed. 2)
8	Washington	(1)
9	Brooklyn	(2)
10	New York	(Sat. 2)
13	Boston	(Tues. C)
16-17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Cambridge	(3)
22-23	Boston	(Thurs.-Fri. IX)
27	Boston	(Pension Fund)
30-31	Boston	(Fri.-Sat. X)

JANUARY

3	Providence	(2)
6-7	Boston	(Fri.-Sat. XI)
10	Philadelphia	
11	New York	(Wed. 3)
12	Washington	(2)

13	Brooklyn	(3)
14	New York	(Sat. 3)
17	Boston	(Tues. D)
20-21	Boston	(Fri.-Sat. XII)
24	Cambridge	(4)
27-28	Boston	(Fri.-Sat. XIII)
29	Boston	(Sun. c)
31	Providence	(3)

FEBRUARY

3-4	Boston	(Fri.-Sat. XIV)
7	Boston	(Tues. E)
10-11	Boston	(Fri.-Sat. XV)
14	New London	
15	New York	(Wed. 4)
16	Newark	(2)
17	Brooklyn	(4)
18	New York	(Sat. 4)
21	Cambridge	(5)
24-25	Boston	(Fri.-Sat. XVI)
26	Boston	(Sun. d)
28	Boston	(Tues. F)

MARCH

3-4	Boston	(Fri.-Sat. XVII)
7	Providence	(4)
10-11	Boston	(Fri.-Sat. XVIII)
13	Hartford	(1)
14	New Haven	(2)
15	New York	(Wed. 5)
16	White Plains	
17	Brooklyn	(5)
18	New York	(Sat. 5)
21	Cambridge	(6)
24-25	Boston	(Fri.-Sat. XIX)
26	Boston	(Sun. e)
28	Boston	(Tues. G)
31-April 1	Boston	(Fri.-Sat. XX)

APRIL

4	Providence	(5)
7-8	Boston	(Fri.-Sat. XXI)
11	Boston	(Tues. H)
14-15	Boston	(Fri.-Sat. XXII)
16	Boston	(Sun. f)
18	Hartford	(2)
21-22	Boston	(Fri.-Sat. XXIII)
25	Boston	(Tues. I)
28-29	Boston	(Fri.-Sat. XXIV)
30	Boston	(Pension Fund)

The Boston Symphony Orchestra
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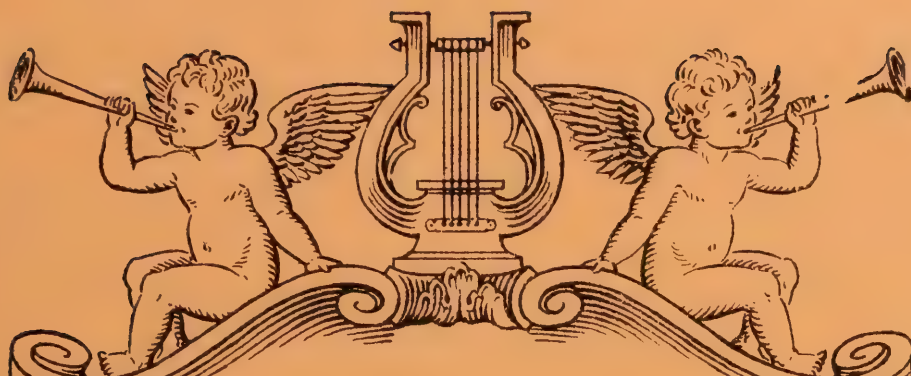
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SIXTY-NINTH SEASON

1949-1950

Carnegie Hall, New York

RCA VICTOR RECORDS

By the Boston Symphony Orchestra

RECORDED UNDER THE LEADERSHIP OF SERGE KOUSSEVITZKY

- Bach, C. P. E.** Concerto for Orchestra in D major
Bach, J. S. Brandenburg Concertos No. 2, 3, 4, 5, 6
Suites Nos. 1, 2, 3, and 4; Prelude in E major
Beethoven Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis,
Overture to "Egmont"
Berlioz Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust," Overture, "The
Roman Carnival"
Brahms Symphonies Nos. 3, 4
Violin Concerto (Heifetz), Academic Festival Overture
Copland "El Salón México," "Appalachian Spring," "A Lin-
coln Portrait" (Speaker: Melvyn Douglas)
Debussy "La Mer," Sarabande
Fauré "Pelléas et Mélisande," Suite
Foote Suite for Strings
Grieg "The Last Spring"
Handel Largetto; Air from "Semele" (Dorothy Maynor)
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies No. 94 "Surprise" (new recording); 102
Khatchaturian Piano Concerto (Soloist: William Kapell)
Liadov "The Enchanted Lake"
Liszt Mephisto Waltz
Mendelssohn Symphony No. 4, "Italian" (new recording)
Moussorgsky "Pictures at an Exhibition"
Prelude to "Khovanstchina"
Mozart Symphonies in A major (201); E-flat (184); C major
(338); Serenade No. 10, for Winds
Piston Prelude and Allegro for Organ and Strings (E. Power
Biggs)
Prokofieff Classical Symphony (new recording); Violin Concerto
No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for
Three Oranges," Scherzo and March; "Peter and
the Wolf"; "Romeo and Juliet," Suite; Symphony
No. 5; Dance from "Chout"
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording);
Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye
(new recording)
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie Gymnopédie No. 1
Schubert "Unfinished" Symphony (new recording); Symphony
No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Shostakovitch Symphony No. 9
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra," "Don Juan,"
"Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String Sere-
nade); Overture, "Romeo and Juliet"; Fantasia,
"Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"; Over-
ture to "The Flying Dutchman"
Weber Overture to "Oberon"

Carnegie Hall, New York
SIXTY-FOURTH SEASON IN NEW YORK

SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *December 7*

AND THE

Second Matinée

SATURDAY AFTERNOON, *December 10*

with historical and descriptive notes by

JOHN N. BURK

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[Sixty-ninth Season, 1949-1950]

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SIXTY-FOURTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

SECOND EVENING CONCERT

WEDNESDAY, DECEMBER 7

Program

LEONARD BERNSTEIN *Conducting*

MOZART.....Symphony in D major, "Haffner."
No. 35 (Köchel No. 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto; Trio
- IV. Finale; Presto

MOZART.....Piano Concerto in B-flat major
(Köchel No. 450)

- I. Allegro
- II. Andante
- III. Allegro

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Allegretto grazioso, quasi andantino
 - IV. Allegro con spirito
-

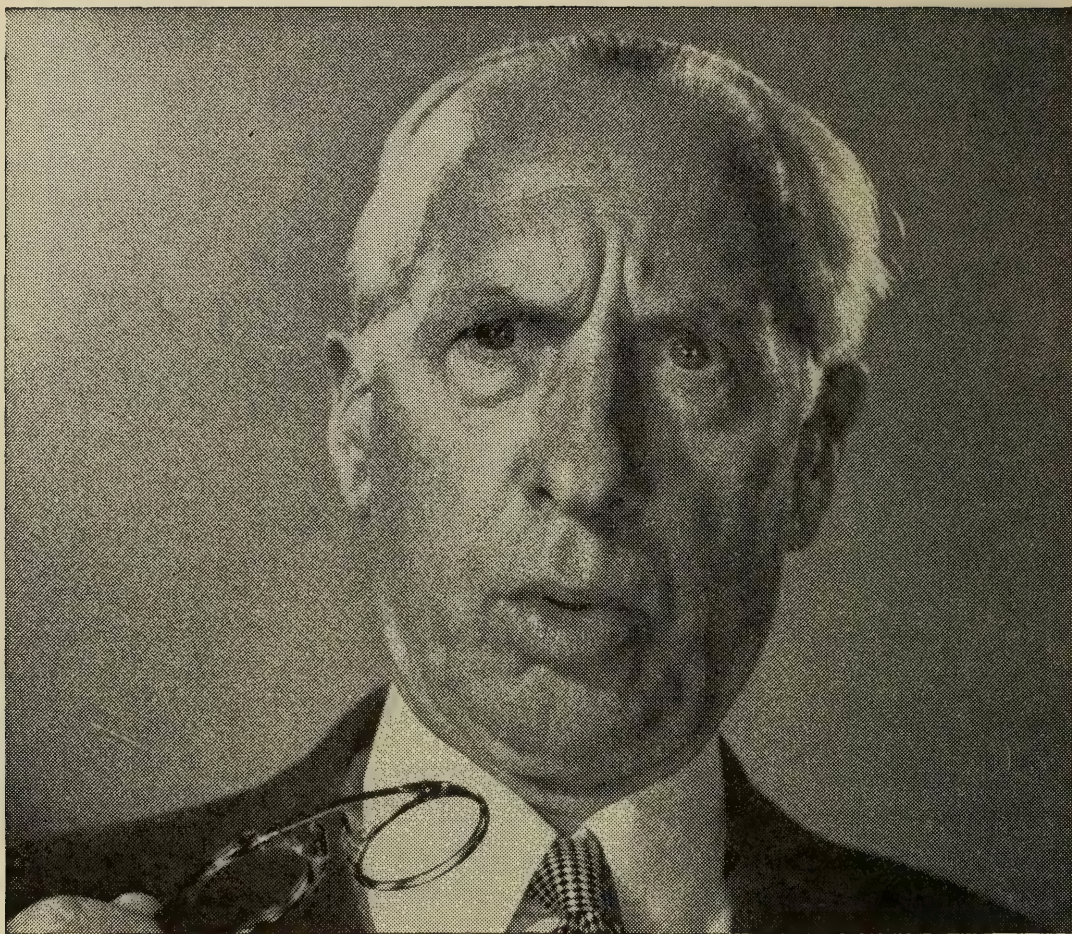
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UNITED NATIONS CONCERT

THE United Nations will celebrate the first anniversary of the adoption of the universal declaration on Human Rights on December 10 throughout the world by a concert of the Boston Symphony Orchestra (Charles Munch, Music Director) which will be led by Leonard Bernstein, at Carnegie Hall.

Yehudi Menuhin, the world renowned violinist, will appear as soloist with the Orchestra. Other distinguished soloists from various countries together with the Collegiate Chorale will participate in the choral finale of Beethoven's Ninth Symphony. Included on the program will be the premiere performance of a new work by Aaron Copland, noted American composer, based on the preamble to the charter of the United Nations.

The audience which will include representatives of delegations of member states will be addressed by General Carlos P. Romulo, President of the United Nations General Assembly, Mrs. Eleanor Roosevelt, the United States delegate who played a vital role in drafting the Human Rights Declaration, and Mr. Trygve Lie, Secretary General of the United Nations.

The entire program will be televised by the full NBC-TV network from 6:00 to 7:30 P.M. Saturday, December 10, and broadcast coast to coast at 2 P.M. Sunday, December 11, by the National Broadcasting Company.

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, January 20, 1933 (Albert Stoessel), January 13, 1939 (Georges Enesco), October 17, 1941, and December 21, 1945 (Fritz Reiner), January 21, 1949 (Thor Johnson).

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations

have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Bürgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, "*Die Entführung aus dem Serail*," which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening *allegro* ready:

"You will make a wry face when you see only the first *allegro*; but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante*, and the last movement; if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day

*"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."

before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale*, an improvisation by Mozart, and, interspersed, four arias by various singers.

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PIANO CONCERTO IN B-FLAT MAJOR (K. No. 450)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was completed March 15, 1784, in Vienna. The orchestration consists of one flute, two oboes, two bassoons, two horns, and strings.

PIANOFORTE concertos were extremely useful to Mozart in Vienna in the Lenten season, when concerts could be profitably given at the houses of wealthy patrons, and bolstered by a new composition in which Mozart could appear as virtuoso. The spring of 1784 was no exception. The Piano Concerto in E-flat (K. 449) is dated February 9; the present Concerto, March 15; a Concerto in D major (K. 451) was completed on March 22; and the Concerto in G major (K. 453) on April 12. The G major and E-flat Concertos were written for the particular use of Mozart's pupil in Vienna, Barbara (or Babette) von Ployer. We have the composer's word that "Fräulein Babette" played the G major Concerto at a concert in her father's house in Döbling, a suburb of Vienna.

That Mozart thought well of his spring crop of concertos in 1784 is indicated in the following letter written to his father on May 26 of that year:

"In your last note," he wrote, "I have the news that you received my letter and the music safely. I thank my sister for her letters and as soon as time permits I shall certainly write also to her. Meanwhile pray tell her that Herr Richter is mistaken as to the key of the concerto, or else I have read incorrectly a letter of yours. The concerto Herr Richter praised so warmly to her is that in B-flat major, the first I made and the one he praised so highly to me at the time. I really cannot make a choice between these two concertos [B-flat and D]. I regard them both as concertos to make the performer sweat; but as regards difficulty, the B-flat concerto has the advantage over that in D.* For the rest I am very curious to know which of these three concertos, in B-flat, D and G, pleased you and my sister most. The one in E-flat does not enter into the matter. It is a concerto of quite a peculiar kind and written rather for a small orchestra than for a big one — so I speak only of the three big concertos. I am curious to know whether your judgment accords with the general opinion here and also with mine. Candidly, it is necessary to hear all these well performed with all their

* This recalls some remarks of Mozart to his father in a letter a month earlier, about the pianist of his acquaintance, Herr Richter: "He plays well so far as execution goes, but, as you will discover when you hear him, he is too rough and labored, and entirely devoid of taste and feeling. When I played to him, he stared all the time at my fingers and kept on saying: 'Good God! How hard I work and sweat — and yet win no applause; and to you, my friend, it is just child's play!' 'Yes,' I replied, 'I too work too hard, so as not to have to work hard any longer.'"

parts. I am quite willing to wait patiently until they are returned to me, as long as nobody else is allowed to lay hands on them.† I could have got twenty-four ducats for one of them today, but I think it better to keep them by me a year or so and then make them known by publication."

The orchestra takes in hand unassisted the expository matter, which devolves upon an up-sliding chromatic figure. The soloist, assuming at last the burden of discourse, makes up for a long delayed entrance by dominating the situation with a sparkling bombardment of scale passages and sixteenth notes in a rippling legato. Again in the *Andante* (in E-flat, 3-8), the piano delivers an uninterrupted and ornate *obbligato*, the orchestra for the most part merely fortifying the melody, which comes often from the pianist's left hand. In the final rondo, the composer sees fit to give his *tutti* an additional edge of brilliance by the inclusion of a flute (hitherto silent). The cadenzas in the first and last movements are Mozart's own.

Sacheverell Sitwell, poet of the "Rio Grande," discusses Mozart's piano concertos in his book on this composer (1932). He makes no attempt at studious research, but calls himself "a complete and uninitiated amateur." He touches fondly upon his especial favorites in the treasury of "the greatest artist of the Rococo period," as if eager to share with everyone his delight in them.

Like many others he places great value upon the piano concertos. "This is one of the most delightful of the forms in which Mozart's genius asserted itself. Freedom of imagination, neatness, and poetry could go no further. These things are apparent at the first hearing of a Mozart concerto, and deeper acquaintance with them leaves this impression unimpaired, while it discovers a much greater difference in style than would be thought possible when the quantity of his work in this direction is considered. Perhaps the reason for this is that his personal contact with the music was much closer than in, for instance, one of his own symphonies. In fact, he played the solo part in both his violin and pianoforte concertos, and his very evident personal fastidiousness made him as careful of the effect he produced

† To prevent piracy, Mozart was compelled to choose his copyist carefully, and sometimes to keep an eye upon him.

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as if it was a question of the suit of clothes he was wearing at the concert. Of course his own actual playing of the solo part was designed to show off his particular talents of execution. We have, therefore, in the concertos Mozart, himself, as though these beautiful compositions were a set of frames for his own portrait.

"But they were much more than a mere machinery of display for the instrument. Some of them may be described as copious patterns of decoration in the manner of the very finest Rococo stucchi, but such comparative easiness is only to be remarked in the least good of them. In others of them there is work on his very best level. There are pastoral, Arcadian scenes of an indescribable poetry, and so apparently simple that they are the very breath of inspiration itself. In some instances he has given a military turn to the finale so that it has all the stir and clang of martial music with the colours of bright uniforms. Then, again, with a flourish or two of the *cor-de-chasse* he evokes all the romance of hunting in the autumn woods; the winding of horns through the trees, the burnished leaves, even the early frost and the bonfire-smoke. Other movements may be more serious, like intellectual problems, set, and solved of themselves with all the ease of a successful card-trick. In the later of his concertos the atmosphere becomes grave and solemn, charged with tragedy. On the lighter side there are delightful moments like a brilliant conversation in a charming room; and, to end with, there are often enough his rondos, which, alone, and in themselves, embody so many different forms of gaiety."

Sitwell delights in the fact that there are as many as twenty-five piano concertos, "for this makes it impossible for any number of the ordinary public to become satiated with them. And this astonishing number does not take account of four more concertos which are adaptations, by Mozart, of works by other composers; nor of concertos by him for two and three pianofortes and orchestra. Of the twenty-five works more directly in question the author has heard a bare half-dozen, and his ignorance has had to be supplemented by reference to all the available published accounts of them. But it may be taken for a certainty, that, if all are delightful, at least a dozen of these pianoforte concertos are works of the very highest possible quality, are, in fact, undisputed masterpieces of their sort. It is, therefore, the more remarkable that they are so seldom performed, since more of the Mozart that the world loves lies concealed in them than in any other branch of his protean activity."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Karlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became

so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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Piano, Oude Martenot, and Orchestra

- I. Introduction
Modéré, un peu vif
- II. Chant d'amour 1
Modéré, lourd
- III. Turangalîla 1
Presque lent, rêveur
- IV. Chant d'amour 2
Bien modéré
- V. Joie du sang des étoiles
Un peu vif, joyeux et passionné
- I N T E R M I S S I O N
- VI. Jardin du sommeil d'Amour
Très modéré, très tendre
- VII. Turangalîla 2
Piano solo un peu vif; orchestre modéré
- VIII. Développement de l'amour
Bien modéré
- IX. Turangalîla 3
Modéré
- X. Final
Modéré, avec une grande joie

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Oude Martenot Solo: GINETTE MARTENOT

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YVONNE LORIOD

YVONNE LORIOD, born at Houilles near Paris, is 25 years old. She took a number of first prizes at the Conservatoire, having studied piano with Lazare Lévy and composition with Olivier Messiaen. She has given the first French performances of Schönberg's Concerto and Bartók's Second Concerto. She has presented the complete Well-Tempered Clavichord of Bach in Paris in three different seasons. Mlle. Loriod has made several tours of Europe since the war, performing the music of several contemporary composers, including from the music of this country Aaron Copland and George Gershwin. She is making her first visit to America.

TURANGALÎLA-SYMPHONY FOR PIANO, ONDE MARTENOT, AND ORCHESTRA

By OLIVIER MESSIAEN

(Born in Avignon, France, December 10, 1908)

Olivier Messiaen composed and orchestrated this Symphony between July 17, 1946, and November 29, 1948. The score was commissioned by the Serge Koussevitzky Music Foundation, and was intended for performance by the Boston Symphony Orchestra.

The following orchestration is called for: two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, three bassoons, four horns, three trumpets, small trumpet in D, cornet-à-piston, three trombones and tuba, keyed

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glockenspiel, celesta, vibraphone, temple blocks, wood block, small cymbal, suspended cymbal, Chinese cymbal, tam-tam, tambourine, triangle, maracas, side drum, snare drum, bass drum, tubular bells, and strings. There are solo parts for the piano and the Ondé Martenot.

THE composer points out that the orchestra, in addition to the traditional woodwinds and string quintet, is "most varied" in character. In the brass section the trumpets feature importantly. "The three keyboard instruments, glockenspiel, celesta, and vibraphone, have a special rôle similar to that of an East Indian *gamelan*, as used in the islands of the *Sonde* (such as Java and Bali). The percussion, very complicated, perform a true rhythmic counterpoint. In addition, an 'Ondé Martenot' solo (an admirable radio-electric instrument much used in France) dominates the orchestra with its expressive voice. Finally, a part for piano solo which is extremely difficult is designed to point up (*diamanter*) the orchestra with brilliance, with chord clusters and bird songs, thus making the 'Turangalîla' Symphony almost a concerto for piano and orchestra."

"Turangalîla" is a poetic word of the Indian language, meaning a love song, with connotations of rhythm. It is also known as a girl's name. The composer admits that the sound of the word rather than any specific meaning influenced him in choosing it for a title. He has furnished for the purposes of this program a description of the symphony in which its poetic import and its technical style are laid forth side by side. An understanding of the style of this composer is aided by his *Technique de mon Langage Musical* of 1944. Deliberately avoiding such important but elusive aspects of his art as "sentiment," he there describes in factual terms the technical means of communication in his music. He vaunts melody as the "supreme ruler" in music, but points to its rhythmic and harmonic investiture as of great importance. He speaks in his introductory chapter of "*le charme des impossibilités . . .*" "It is a gleaming music that we seek, bringing to the ordinary senses of the listener pleasures voluptuously refined." Thus we have in his music, which is remote and elevated in subject, a delight in the "refinements" of color, of sensuousness, of expressive technical detail.

The technical treatise makes it clear that the composer's venture

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into new possibilities has been principally concerned with rhythm. He develops it in much the same way as older theorists developed counterpoint as applied to a melodic subject. There rhythmic accents figured, but here rhythmic patterns are treated in a counterpoint of their own. Rhythms are set canonically, combined in simultaneous voices, augmented, diminished, reversed. Each of these devices and the various "refinements" of them are brought into play in the "Turangalîla" Symphony. He is referred to on the title page of a published list of his works as "*compositeur de musique et rythmicien*."

"The 'Turangalîla' Symphony," the composer tells us, "is written in a very special rhythmic language and makes use of several new rhythmic principles (quantitative [note values], dynamic [intensity] cinematic [movement], phonetic [*timbre*], added values, non-reversible rhythms, asymmetric augmentations with several rhythmic identities [*'personages'*], rhythmic modes, and the combination of quantitative and sounding elements in reinforcing the values and the timbre of each percussion instrument by chords which form the resonance of these timbres.

(1) — Introduction

"The first two cyclic themes are heard: One in ponderous thirds from the trombones — the other in gentle arabesques from the clarinets. Two Hindu rhythms are superimposed in pedals: '*râgavardhana*', and '*laksmîça*.'

(2) — Love Song I

"This movement begins with the superimposing of three rhythmic successions of values in unequal augmentation. The theme is a refrain, evoking two aspects of love in violent contrast: impassioned earthly love — ideal and tender love.

(3) — Turangalîla I

"A nostalgic theme from the Onde Martenot. A heavier theme from the trombone. A slow melody from the oboe. Four rhythmic patterns: rhythmic diminution in 'zigzag', rhythmic augmentation in 'scissors' [crossed], reversed rhythmic canon — asymmetric augmentation of three rhythmic identities by the maracas, wood block and bass drum.

(4) — Love Songs II

"A scherzo with two trios. The trios are very songful [*'chantants'*]; the melodic line is voluptuously undulating and tender. In the *da capo*, the scherzo and the two trios are superimposed, thus erecting a three-fold music.

(5) — Joy in the Blood of the Stars [*Joie du Sang des Etoiles*]

"This is the 'peak' of carnal passion expressed in a long and frenetic dance of joy. Technically: the development is at once straightforward

and reversed, which produces a rhythmical and reversed canon of three rhythmic identities between the trumpets and trombones. The full orchestra is released. The piano solo, brilliant and vehement, participates in the dynamic exacerbation of this terrible love.

(6) — *Garden of the Sleep of Love*
[*Jardin du Sommeil d'Amour*]

"Third cyclic theme, or 'love theme'. It is a long and slow melody of the Ondes Martenot and the strings, infinitely tender and gentle [*suave*], ornamented by the vibraphone and the songs of birds in the piano solo. The aerial height of ideal and tender love.

(7) — *Turangalila II*

"Again bird songs in the piano solo, twittering of the woodwinds, a mode of percussive rhythms with chromatic rhythmic values in scattered form. Rhythms like a spreading fan.

(8) — *Development of Love* [*Développement de l'Amour*]

"Besides a canon in non-reversible rhythms, and lyric offshoots of the love theme, this part develops the three cyclic themes with a passion constantly increasing.

(9) — *Turangalila III*

"This movement is the most complex in rhythm and in orchestration. It makes use of a mode on a rhythmic chromaticism of seventeen values, values distributed in dispersed order simultaneously by five percussion instruments: wood block, cymbal, maracas, tambourine, tam-tam. Chords played by the quintet of solo strings create the 'resonance' of each percussive timbre; thus unifying the quantitative and phonetic elements. The melody is expressed in normal values by the celesta, in augmentation by the Ondes Martenot, and in diminution by the piano solo. All this simultaneously.

(10) — *Finale*

"First theme: a joyous fanfare of trumpets and horns. Second theme: 'love theme' in diminution. Dance of joy, more dynamic and impassioned than that of the fifth movement. After the glorification of the 'love theme' fortissimo, an exuberant and brilliant coda ends the work in a delirium of love and passion."

Olivier Messiaen is the son of the poetess, Cécile Sauvage, who wrote *L'Âme en bourgeon* on his birth. He studied at the Paris Conservatoire with Maurice Emmanuel, Marcel Dupré and Paul Dukas. He taught at the Ecole Normale and the Schola Cantorum and subsequently at the Conservatoire since 1942. Since 1931 he has been the organist at La Trinité in Paris.

Messiaen was active in the World War and composed his *Quartet for the End of Time* while a prisoner in Silesia. A devout Roman Catholic, Messiaen has emerged as a spiritual romantic inevitably recalling those mystic organists, Anton Bruckner and César Franck. His music chooses religious subjects. *Les Offrandes Oubliées* (1930) was performed by this Orchestra as long ago as October 16, 1936. *L'Ascension* was performed at the Berkshire Festival, August 14 last, Serge Koussevitzky conducting. M. Messiaen made his first visit to America to be guest upon the faculty of the Berkshire Music Center at Tanglewood in 1949, joining Aaron Copland as teacher in composition. The list of his works is not long, and from them this country has yet had only an occasional sample in performance. His *Hymne* (1932) and his *Trois petites liturgies de la présence divine* (1944) have been performed at the concerts of the New York Philharmonic Orchestra. There are also the *Poèmes pour mi* for soprano and orchestra (1937), music for piano solo, voice and piano, and for organ.

In the preface to his treatise on composition, M. Messiaen lists "those who have influenced me: My mother, the poetess, Cécile Sauvage; my wife, the composer Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian music; the great *Pelléas and Mélisande* of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphiné; and, finally, all that pertains to stained glass windows and rainbows."

He further names his "most faithful interpreters": Roger Désormières (conductor), Marcelle Bunlet (singer), Etienne Pasquier (violoncellist), Yvonne Loriod (pianist). He also mentions his "friend, André Jolivet."

In 1936 he founded, together with three colleagues of about his own age, Daniel Lesur, Yves Baudrier, and André Jolivet, *La Jeune France*, a society which took its name from Hector Berlioz and avowed its purpose of "creating and promoting a living music." These four gave recitals dedicated to "the diffusion of works young, free, as much estranged from over-ready revolutionism as over-ready academism." To this broad commitment they added the following aspiration: "They also hope to encourage the performance of the young French scores which have been allowed to languish through the indifference or the penury of official powers, and to continue in this century the music of the great composers of the past who have made French music one of the pure jewels of civilization."

The group gave a concert at the Maison Gaveau in Paris, June 3, 1936, at which each was represented, together with Germaine Tailleferre. Florent Schmitt, evidently amused at the appearance upon the program of Germaine Tailleferre (who once was of that group

called, in 1919, and not of their own volition, "*Les Six*"), wrote of the affair: "This first contest of the '*Jeune France*' of 1936 mustered, under the banner of a not less youthful veteran, Mme. Germaine Tailleferre, erstwhile '*six*' and one of the most combative of them, everything from the most academic traditionalism to the most disheveled revolt, a grouping of works as unlike as such a promiscuity, necessarily arbitrary, could be expected to produce." *

Suzanne Demarquez wrote of this concert in *La Revue Musicale* (July-August, 1936) :

"'*Jeune France*'! Some have found this title rather ambitious. Perhaps they suspected the real intentions of the four founders: for my part I should by no means do Olivier Messiaen, Yves Baudrier, Daniel Lesur, André Jolivet the injustice of believing them capable of imagining themselves the sole representatives of young France. Moreover, their concert would have been sufficient to dissipate all suspicion. These four have created no chapel, no unsanctioned aesthetic, no work of a new order; nothing could be more dissimilar than their four temperaments and the music resulting. No, I believe that they have come together for the genuine purpose of entrenching themselves, aiding each other, proving to others and to themselves that their youth, their sincerity and their faith are the true bonds which hold them together. Time is the test of such movements."

With the passage of time, as in the case of "*Les Six*," the development of the more important has been followed with an attention not incommensurate with his development as an individual artist.

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THE "*ONDE MARTENOT*"

MAURICE MARTENOT, the inventor of the *ondes martenot*, was born in Paris, October 14, 1898. At the age of nine he made concert tours with his sister Ginette, playing the piano. Later he made the 'cello his instrument. Even while the radio was still in its laboratory stage, he served as a wireless instructor in the first World War, and as early as 1918 was working upon the possibility of producing musical sounds by generating ether waves. On April 21, 1928, he first exhibited the instrument which he then called the "*ondes musicales*."

The basic principle of this and of most electrical devices which produce music is the basic "heterodyne" principle of radio itself: two currents of slightly different frequencies are combined to produce

* *Le Temps*, June 27, 1936.

beats (or regular pulsations) which in turn are transformed into air waves, resulting in an audible tone through the loud speaker. For example, if the current produced by one heterodyne has a frequency of 300,000 and the other a frequency of 300,261, the note produced by their beats transformed into sound will be middle C. A second current with a frequency of 300,435, combined with a current of 300,000, will produce A.

The notes of varying pitch can be produced by altering the frequency of either current. There are two ways of performing the notes on the *ondes martenot*: by means of a keyboard, and by means of a metalized ribbon which, attached to the finger by a ring, can be moved left or right. The metalized part acts as a variable armature in a condenser over concealed metal plates.

In the above processes the player uses the right hand only. The keyboard (of seven octaves) gives the precise attack of a wind or keyboard instrument (which is movable under the touch to produce a vibrato). The ribbon, which is stretched over a series of depressions before the keyboard, can produce quarter or eighth tones if desired. It also has the more expressive quality of a vocal or string attack. The left hand operates a key which controls volume and articulation. Many timbres can be called upon (or mixed) at will. The loud speaker can both amplify and produce tones. A "string instrument," which the inventor calls "*la palme*" on account of its shape, is attached at the left of the keyboard.* Two sets of twelve strings (tuned to the scale) are stretched over a wooden resonator. The individual strings (or their harmonics) are put into vibration at will. These string tones, which can be given a vibrato by the playing hand of the "*ondiste*" can be sounded alone or blended. The mechanism which the player commands is extremely sensitive to the slightest touch.

The general principle was worked upon from the earliest days of radio and developed by several inventors after a patent issued in 1922 to the engineer, Charles Hugoniot. Jörg Mager in a pamphlet of 1924, "A New Epoch in Music Through Radio," described an instrument which he called the "*sphärophon*," or "*electrophone*," which was engaged to augment the bell tones in "*Parsifal*" at Bayreuth in 1931. The *théréminvox*, developed by Leon Thérémin in 1927, was demonstrated in Symphony Hall. The performer controlled the volume with one hand and pitch with the other by making passes in the air at a certain distance from a vertical rod. It was regarded with wonderment, but found lacking in clear articulation of notes or a timbre of permanent usefulness to music. There have been other in-

* This instrument, newly built, is here being used for the first time. On his return to Paris M. Martenot has been invited to make a report before the *Academie des Sciences* on this new device.

struments:* the “*trautonium*” of Trautwein (1930) which is played by the application of a movable steel wire to a steel bar; the “*electronde*” of Taubmann (1929), aimed to eliminate the “scooping” of notes by an electric switch; the “*croix sonore*” of Nicholas Obukof, a variant of the *théréminvox*, presenting a cross surmounting a globe; the “*mellertion*” (1933) based on a ten instead of a twelve note scale; the “*dynaphone*” of René Bertrand for which Honegger wrote the ballet, *Roses en Métal*; the “*emicon*” (1930), an American product; the “*hellertion*” (1936) which used something resembling a keyboard; and the Wurlitzer “electronic” piano, similar to the “*hellertion*.” Electrically keyed instruments, organs and amplified stringed instruments (some without backs) have been numerous.

Music electrically generated and thus derived from the ether waves offered, needless to say, limitless possibilities in range, pitch and intensity. The problem was one of selection, control, precise articulation, the capturing of new and usable musical colors, and the elimination of undesirable sounds. This attainment has obviously required the persistent application of technical improvement, guided by true musicianship. Only thus could the electric instrument be lifted from a curious gadget to a legitimate member of the musical family.

* See “The Oxford Companion to Music” by Percy A. Scholes. Article on “electric musical instruments.”

Carnegie Hall, New York

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

Third Pair of Concerts

Wednesday Evening, January 11

Saturday Afternoon, January 14

Rehearsal Broadcasts of the Boston Symphony Orchestra are given weekly on the NBC Network (Station WMBC, Sundays 1:30–2:00 P.M.)

Maurice Martenot as technician, together with his sister Ginette as performer, have devoted their efforts in this direction in the years which have elapsed since the outbreak of the numerous inventions above listed. It was on December 12, 1930, that Maurice Martenot, appearing with the Philadelphia Orchestra under the direction of Leopold Stokowski, exhibited an "electrical instrument" of the "musical waves" in Philadelphia, performing the especially written Symphonic Poem of the Greek composer Dimitri Levidis, with which he had first fully demonstrated the instrument in Paris, together with transcriptions from Buxtehude and Mozart. The instrument has since been immeasurably improved.

Since that time, and notably in the last few years, an impressive amount of music has been composed in France for the *ondes martenot*. There are works with Orchestra and chamber works, including ensembles for trios or quartets of *martenots* (as many as sixteen were played in a group at the Paris Exposition of 1937). Ginette Martenot has appeared with every orchestra in Paris, and with the Orchestras of London, Vienna, Geneva, Brussels and Prague. Her recitals have been still more numerous.

Honegger has used the *Martenot* in his *Jeanne d'Arc au Bûcher*, to be performed at the Boston Symphony Concerts in the present season. Olivier Messaien has used it in his Symphony *Turangalîla* (also scheduled for these concerts), and his *Trois Petites Liturgies*. Darius Milhaud has written a *Suite pour Martenot*, and used the instrument in *L'Annonce faite à Marie*. Florent Schmitt has scored it in his *Fêtes de la Lumière*, Paul le Flem in his *Fêtes de Printemps* and *Edina*, Louis Aubert in *Histoire de la Mer*; Charles Koechlin in his *Poème Symphonique*. There are also Jacques Ibert, Jean Rivier, Yves Baudrier, Gustav Samazeuilh, Marcel Delannoy, Tony Aubin, Henri Barraud, Henri Tomasi, E. Damais, Pierre Capdevielle, Claude Delvincourt. The last named is also the director of the Paris Conservatoire, at which the *ondes martenot* is regularly taught by Maurice Martenot. Of the younger (post war) generation who also have composed for it there are Henri Dutilleux, a Prix de Rome scholar, and two pupils of Messaien: Jean-Louis Martinet, and Serge Nigg (a twelve-tonalist). The instrument is used in the J. Arthur Rank film, "The Red Shoes." It has been used in innumerable films and in productions of the spoken drama in Paris and London.



Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

SCHEDULE OF CONCERTS, Season 1949-1950

OCTOBER

7-8	Boston	(Fri.-Sat. I)
11	Boston	(Tues. A)
14-15	Boston	(Fri.-Sat. II)
18-19	Syracuse	
20	Rochester	
21	Buffalo	
22	Detroit	
23	Ann Arbor	
24	East Lansing	
25	Ann Arbor	
26	Toledo	
28-29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Cambridge	(1)
4-5	Boston	(Fri.-Sat. IV)
8	New Haven	(1)
9	New York	(Wed. 1)
10	New Brunswick	
11	Brooklyn	(1)
12	New York	(Sat. 1)
15	Providence	(1)
18-19	Boston	(Fri.-Sat. V)
22	Boston	(Tues. B)
25-26	Boston	(Fri.-Sat. VI)
27	Boston	(Sun. a)
29	Cambridge	(2)

DECEMBER

2-3	Boston	(Fri.-Sat. VII)
6	Newark	(1)
7	New York	(Wed. 2)
8	Washington	(1)
9	Brooklyn	(2)
10	New York	(Sat. 2)
13	Boston	(Tues. C)
16-17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Cambridge	(3)
22-23	Boston	(Thurs.-Fri. IX)
27	Boston	(Pension Fund)
30-31	Boston	(Fri.-Sat. X)

JANUARY

3	Providence	(2)
6-7	Boston	(Fri.-Sat. XI)
10	Philadelphia	
11	New York	(Wed. 3)
12	Washington	(2)

13	Brooklyn	(3)
14	New York	(Sat. 3)
17	Boston	(Tues. D)
20-21	Boston	(Fri.-Sat. XII)
24	Cambridge	(4)
27-28	Boston	(Fri.-Sat. XIII)
29	Boston	(Sun. c)
31	Providence	(3)

FEBRUARY

3-4	Boston	(Fri.-Sat. XIV)
7	Boston	(Tues. E)
10-11	Boston	(Fri.-Sat. XV)
14	New London	
15	New York	(Wed. 4)
16	Newark	(2)
17	Brooklyn	(4)
18	New York	(Sat. 4)
21	Cambridge	(5)
24-25	Boston	(Fri.-Sat. XVI)
26	Boston	(Sun. d)
28	Boston	(Tues. F)

MARCH

3-4	Boston	(Fri.-Sat. XVII)
7	Providence	(4)
10-11	Boston	(Fri.-Sat. XVIII)
13	Hartford	(1)
14	New Haven	(2)
15	New York	(Wed. 5)
16	White Plains	
17	Brooklyn	(5)
18	New York	(Sat. 5)
21	Cambridge	(6)
24-25	Boston	(Fri.-Sat. XIX)
26	Boston	(Sun. e)
28	Boston	(Tues. G)
31-April 1	Boston	(Fri.-Sat. XX)

APRIL

4	Providence	(5)
7-8	Boston	(Fri.-Sat. XXI)
11	Boston	(Tues. H)
14-15	Boston	(Fri.-Sat. XXII)
16	Boston	(Sun. f)
18	Hartford	(2)
21-22	Boston	(Fri.-Sat. XXIII)
25	Boston	(Tues. I)
28-29	Boston	(Fri.-Sat. XXIV)
30	Boston	(Pension Fund)

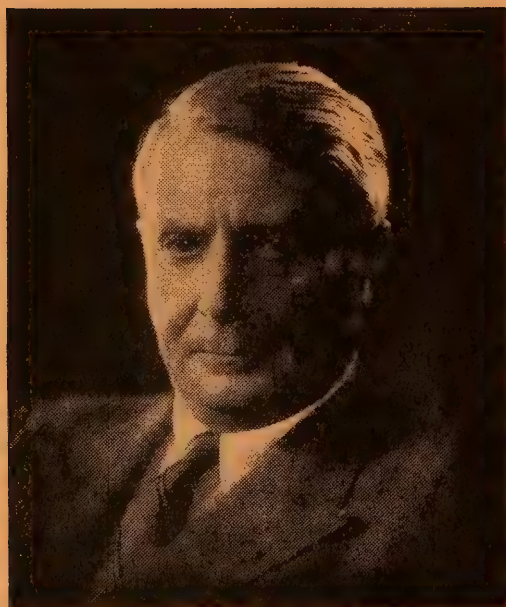
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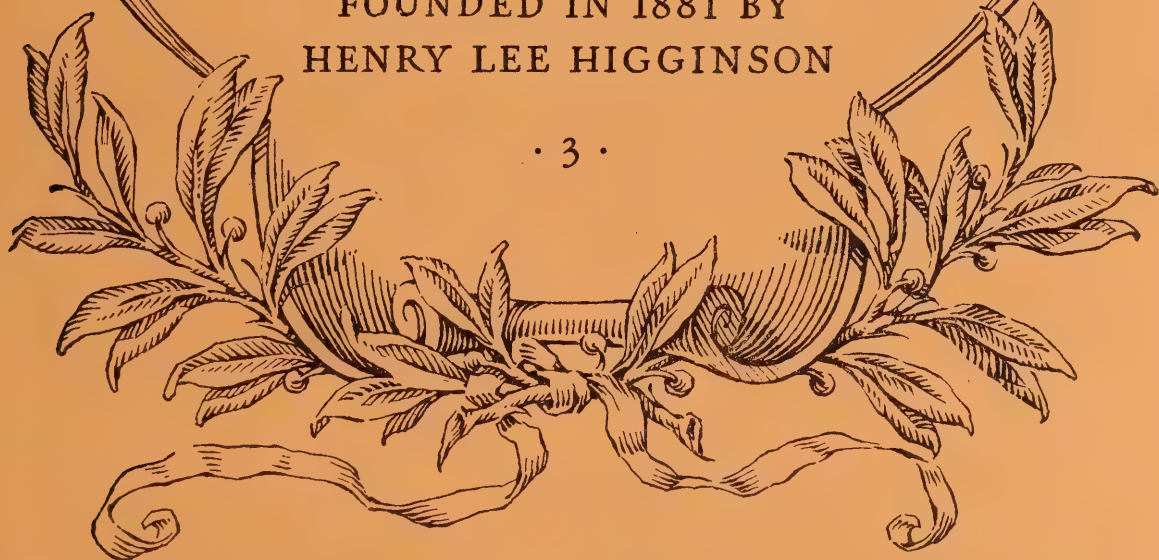
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• 3 •



SIXTY-NINTH SEASON

1949-1950

Carnegie Hall, New York

Boston Symphony Orchestra

[Sixty-ninth Season, 1949-1950]

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

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Joseph Leibovici
Einar Hansen
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Norman Carol
Carlos Pinfield
Paul Fedorovsky
Harry Dickson
Minot Beale

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
John Murray

Lloyd Stonestreet
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Saverio Messina
Herman Silberman
Stanley Benson
Sheldon Rotenberg

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Willis Page
Ludwig Juht
Irving Frankel
Henry Greenberg
Henry Portnoi
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Jean Cauhapé
Georges Fourel
Eugen Lehner
Albert Bernard
Emil Kornsand
George Humphrey
Louis Artières
Charles Van Wynbergen
Hans Werner
Jerome Lipson
Siegfried Gerhardt

VIOLONCELLOS

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Alfred Zighera
Jacobus Langendoen
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Hippolyte Droeghman
Karl Zeise
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James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean Devergie
Joseph Lukatsky

ENGLISH HORN

Louis Speyer

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Attilio Poto
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

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Raymond Allard
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Boaz Piller

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Willem Valkenier
James Stagliano
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Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Georges Mager
Roger Voisin
Principals
Marcel Lafosse
Harry Herforth
René Voisin

TROMBONES

Jacob Raichman
Lucien Hansotte
John Coffey
Josef Orosz

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Vinal Smith

HARPS

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Carnegie Hall, New York
SIXTY-FOURTH SEASON IN NEW YORK

SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Third Concert

WEDNESDAY EVENING, *January 11*

AND THE

Third Matinée

SATURDAY AFTERNOON, *January 14*

with historical and descriptive notes by

JOHN N. BURK

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BERKSHIRE FESTIVAL SCENE

TANGLEWOOD — 1950

The Berkshire Festival for 1950 by the Boston Symphony Orchestra, Charles Munch conductor, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August. Serge Koussevitzky, who remains Director of the Berkshire Music Center at Tanglewood, will conduct part of the Festival concerts.

Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

Carnegie Hall, New York

SIXTY-FOURTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

THIRD EVENING CONCERT

WEDNESDAY, JANUARY 11

Program

HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

BRAHMS.....Violin Concerto in D major, *Op. 77*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op. 74*

- I. Adagio; Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

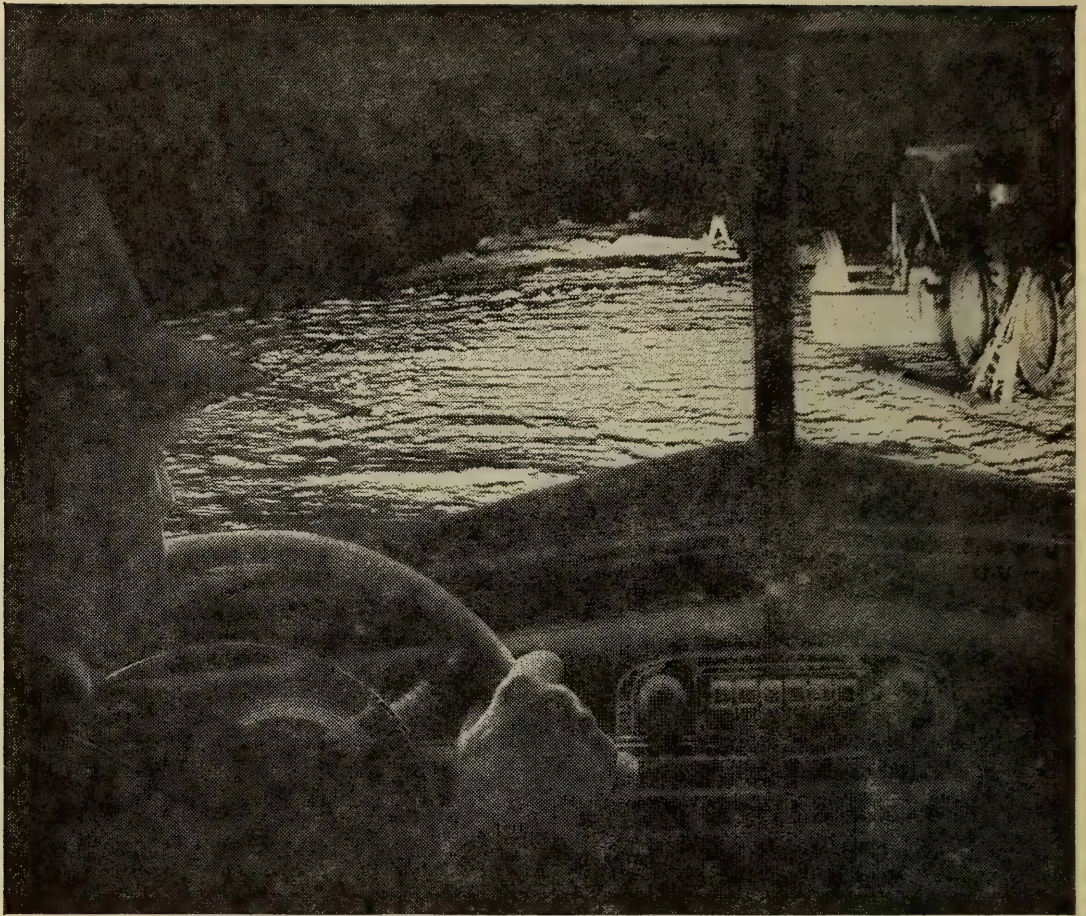
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, four horns, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert*

avait été composé exprès par le fameux Handel." And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Bronislaw Huberman (Tuesday afternoon concert, December 18, 1934); Jascha Heifetz (December 17, 1937); Paul Makovsky (Monday-Tuesday Series, December 2, 1940); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947).

"This concerto for violin is now more than half a century old," writes Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging.

"The main theme of the first movement (*Allegro non troppo*, D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (*Adagio*, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces

a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The *Finale* (*Allegro giocoso, ma non troppo vivace*, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean

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when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But

Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione*," reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This



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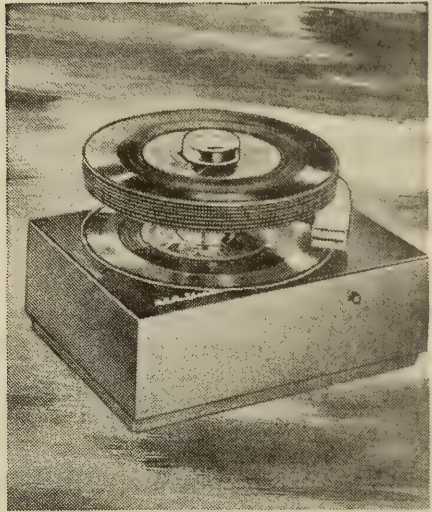
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theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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Program

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

- I. Andante; allegro
- II. Romanza
- III. Scherzo
- IV. Largo; Finale

(Played without pause)

POULENC.....Concerto for Piano and Orchestra

- I. Allegretto
- II. Andante con moto
- III. Rondeau à la Française

(First performance in New York)

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands

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to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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CONCERTO FOR PIANO AND ORCHESTRA

By FRANCIS POULENC

Born in Paris, January 7, 1899

This concerto, the most recent work of Francis Poulenc, was composed during the summer of 1949, and is here being performed from the manuscript.

The accompaniment calls for two flutes and piccolo, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, and tuba, timpani and strings.

THE piano is closely integrated with the orchestra and in no way treated as a virtuoso instrument. The soloist sets forth the principal, rhythmic, theme. A second, lyric, theme in 3-4 time makes its first appearance as played by the English horn over piano arpeggios. There is an extended development. The slow movement begins (and ends) with a gentle theme in the strings over a march-like pulsation from the horn quartet. A middle section in triple time is broader, with reinforcing chords and scales from the piano which takes a subordinate part in this movement. The *Rondeau à la Française*, "presto giocoso," sets forth as its principal subject a naïve tune with which the pianist opens the movement unaccompanied. An unsigned communication states that this *Rondeau* is "very typical of the Parisian manner of the composer of *Les Mamelles de Tirésias*." The composer did not forego the pleasure of inserting symbolically in this *Rondeau* a fragment of an old French song which strangely resembles a famous negro spiritual.*

The end of the first World War found a group of young composers in Paris who had come under the beneficent and encouraging eye of Erik Satie and the wit and charm of Jean Cocteau. The impulse that drew them together was rebellion against the vagueness of impressionism, the dogma of the Schola Cantorum, and the fervid chromaticism of César Franck. The mystic, the super-refined, the involved and grandiose were distasteful to them, and they answered with music often touched with humor and a postwar skepticism which did not eschew crumbs from the music hall or jazz band. Whatever the subject, the treatment was clear and cleancut, essentially simple. They called themselves the "*Société des Nouveaux Jeunes*," they consorted together, gave a joint concert, and jointly published an album with a contribution from each. An article in *Comoedia* on January 16, 1920, by Henri

* The theme (which the composer uses incidentally, in the piano part, in the middle of the movement) comes from a traditional song of France, traced back to the beginning of the eighteenth century, which made its way to French Canada, and there became a patriotic song of revolt in 1837. Having undergone many changes in text and notation, it is currently known as "*A la claire fontaine*." The "Negro Spiritual" referred to is the opening refrain: "Way down upon the Swanee River" of Stephen Foster.

Collet, proclaimed them a cult, and named them "*Les Six*." They were: Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric.

A certain amount of public attention is welcome to a young man seeking his place in the sun, but the time must come when a growing individual artist can no longer remain in a tight category with five of his fellows. In the course of years, the existence of "*The Six*" as a group in revolt was looked back upon as a historical — and momentary — convergence of paths. A "twentieth anniversary" reunion for a radio concert in Paris in 1939 only emphasized the divergence. Honegger in Switzerland, Milhaud in Paris had become composers of established fame and marked individuality whom few would have thought of coupling in any way. Auric, by last report, is in the south of France — likewise Germaine Tailleferre, who is married and the mother of a family. She still composes — but Durey does not. Poulenc is now making his second visit to the United States.

M. Poulenc's Concerto for Organ, Strings, and Timpani (1938) was performed at the concerts of the Boston Symphony Orchestra, October 29, 1948, E. Power Biggs, soloist, and at the Special Concert of November 14 last, with the same soloist. The record of Poulenc's original compositions is choice rather than extensive, and has consistently cultivated the smaller forms. His Concerto for Two Pianos, composed in 1932, has had frequent performances in this country. He is a pianist and has played in concerts his music for piano solo, his *Concert Champêtre* for harpsichord (or piano), and his *Aubade*, for piano and orchestra. His *Rapsodie Nègre*, composed in 1917 when he was nineteen years old, first drew attention to his challenging individuality as a musical personality, and has been followed by a number of works for chamber combinations, favoring wind instruments. His stage works include: the Comédie bouffe, *Le Gendarme Incompris*, to a text by Cocteau and Rodiguet (1920), and the ballet, *Les Biches*, (1924) produced in England as *The Houseparty*. *Les Animaux Modèles* is a ballet (1942) from which, like *Les Biches*, an orchestral suite has been derived. *Les Mamelles de Tirésias* is an Opéra-bouffe (1944). He has even been drawn into film music, of which *La Belle au Bois Dormant* is best known in this country. He has composed three works for voice with small accompanying orchestra; notably his *Cocardes* to words of Cocteau for baritone, but these are less well known than his songs with piano accompaniment which are widely sung. He has recently composed a "Sinfonietta."

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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his

blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.'"

Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite

original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisel Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the

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symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, con-

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sidered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

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Schumann	Symphony No. 1 ("Spring")
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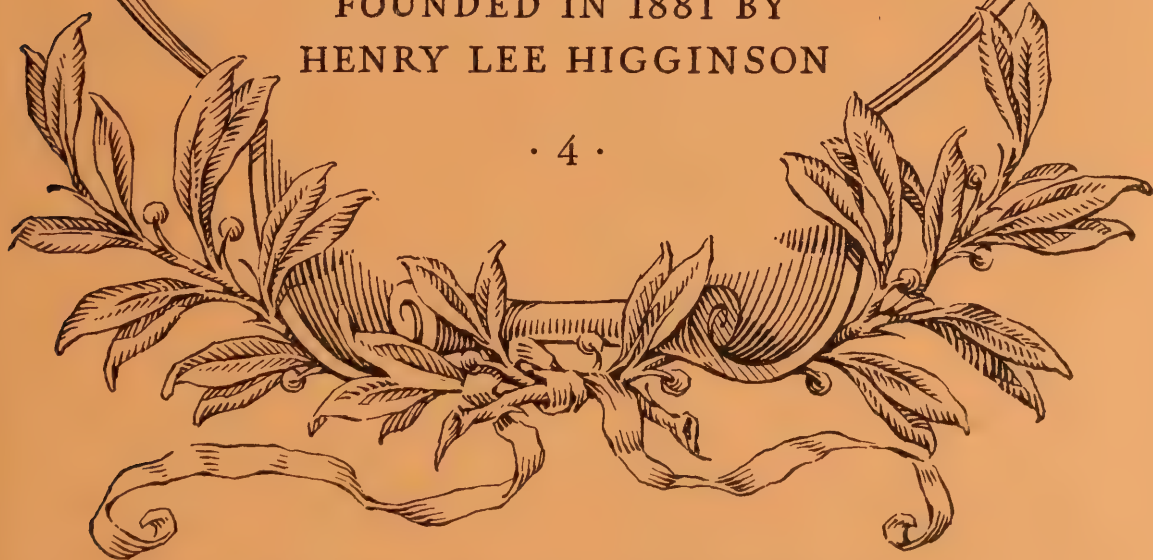
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Concert Bulletin of the Fourth Concert

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with historical and descriptive notes by

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WEDNESDAY, FEBRUARY 15

Program

SCHUBERT.....Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
- II. Andante con moto
- III. Scherzo
- IV. Finale

I N T E R M I S S I O N

STRAVINSKY.....“Jeu de Cartes” (Card Game, Ballet in Three Deals)

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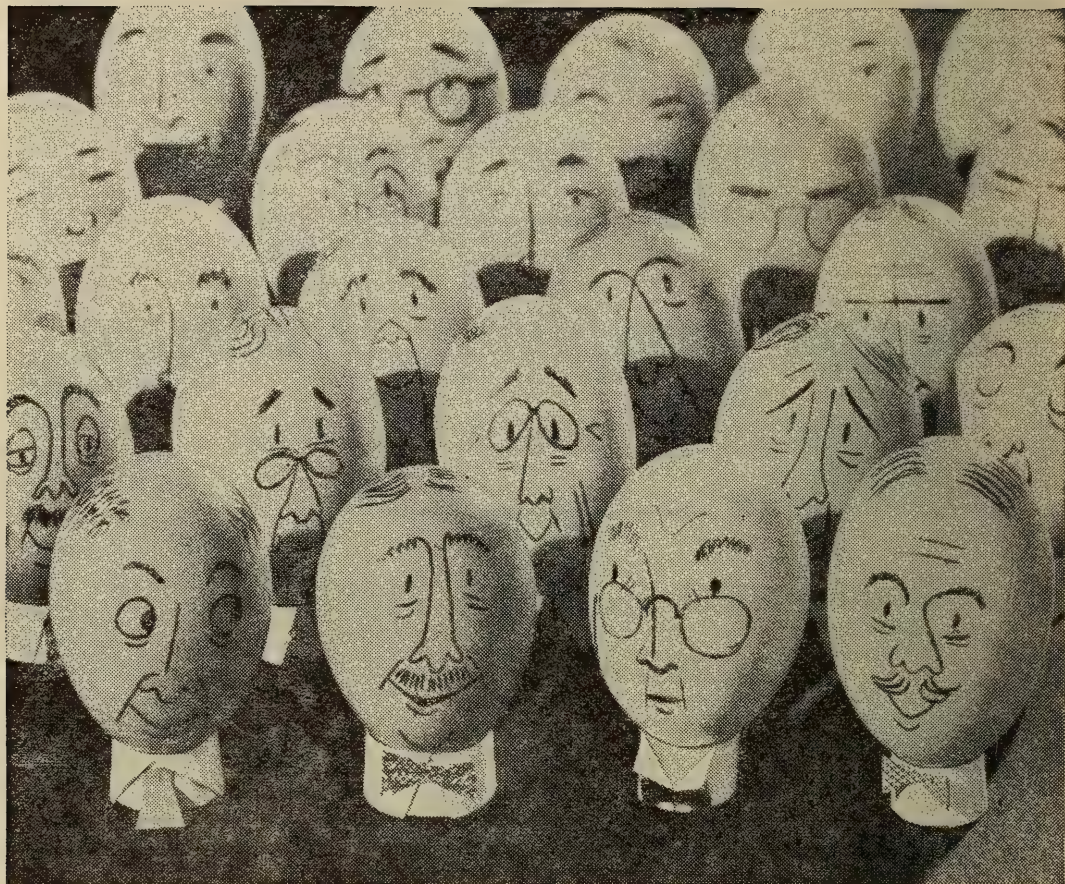
Modéré — Assez lent — Modéré — Assez animé — Presque lent —
Moins vif — Epilogue: Lent

RAVEL.....La Valse, Choreographic Poem

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was on January 28, 1950.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934—1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.

with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances). * Mendelssohn urged the score upon the

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutated —" (Chesterian, November, 1928).

secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year,

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an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about *Lieder*, and that henceforth he should confine himself to *Opera* and *Symphony*."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his "*Winterreise*" series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which kept him in dingy lodgings and short rations most of the time.† He should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (*i.e.* — felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him — songs which puzzled his intimate friends, chamber music such as the splendid but then unsalable Quintet, the Mass in E-flat, the three final piano

* Kreissle repeats this as a "well-authenticated confession."

† Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden (\$160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Paganini concert, on the ground that "money is as plentiful as chaff." But tempting invitations from Gratz and the mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects, are downright gloomy and unfavorable."

sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Sir George Grove, who carefully examined the manuscripts of the symphonies in 1868, still a pioneering year in the knowledge of Schubert, describes the manuscript of the final C major Symphony as "a volume of 218 pages, and, as usual, on oblong paper." The heading reads: "Synfonie, März 1828. Frz. Schubert Mp.*" Donald Francis Tovey reports, as does Grove, many corrections in the score—an extremely interesting fact, since Schubert always put down his notation swiftly and with finality. "In the Finale," writes Grove, "there are but few alterations, and those of no importance. It has evidently been written straight off, and towards the end the pen seems to have rushed on at an impetuous speed, almost equalling that of the glorious music itself. The first four movements, on the other hand, are literally crowded with alterations; so much so that the work looks as if it were made up of after-thoughts. The handwriting is neat and perfectly distinct, though it has lost the peculiar charm which it has in the MSS. of the Seventh and Eighth Symphonies.†

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

* "*Manu propria*"

†Grove lists the symphonies chronologically, and numbers the skeleton symphony in E minor as No. 7, the "Unfinished" as No. 8. In the usual numbering the E minor is not included: the final symphony is No. 7, and the "Unfinished," as a posthumous work, No. 8.

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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography. Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939, and repeated, again under the composer's direction, January 14, 1944.

The orchestration of the suite is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with "*Chiffres dansants*" not unlike Schumann's "*Lettres dansantes*." The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène*, at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.

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VALSES NOBLES ET SENTIMENTALES

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

Ravel composed this set of waltzes as a piano piece in 1910. They were performed at a concert of the *Société Musicale Indépendante* in the Salle Gaveau, Paris, on May 9, 1910, by Louis Aubert to whom the score was dedicated. The composer arranged the waltzes for orchestra for performance as a ballet, "*Adélaïde, ou le Langage des Fleurs*", at the Châtelet, Paris, April 22, 1912, in which Mlle. Trouhanowa took the title part and Ravel conducted the *Lamoureux Orchestra*. The suite was first performed as a concert number by Pierre Monteux at the Casino de Paris, February 15, 1914. It was introduced in New York at the concerts of the Symphony Society under Walter Damrosch, October 27, 1916. There was a performance by the Boston Symphony Orchestra, March 11 and 12, 1921.

The score requires two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, two harps and strings.

IN Ravel's autobiographical sketch he writes of his *Valses Nobles et Sentimentales*: "The title is an indication of my intention to compose a chain of waltzes by the example of Schubert. After the virtuosity which was the basis of *Gaspard de la Nuit*, this is writing more clearly focused, solidifying the harmony and pointing the reliefs of the music. The *Valses Nobles et Sentimentales* were performed for the first time amidst protestations and boos at a concert of composers undisclosed by the S.M.I. The hearers guessed at the composer of each piece. The paternity of the *Valses* was recognized as mine — by a bare majority. The seventh seemed to me the most characteristic."

This "*Concert sans Noms d'Auteurs*" is said to have puzzled even Ravel's closest friends. Charles Cornet disclosed the name of their composer in the *Guide Musical* on May 28.

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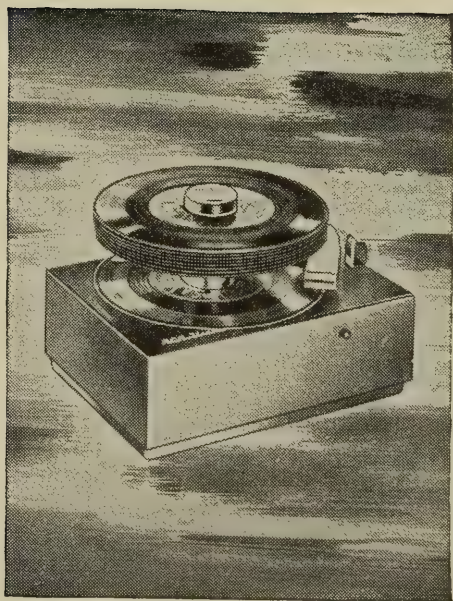
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"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his "*poème choréographique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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BARBER.....Overture, "The School for Scandal"

WAGENAAR.....Symphony No. 4

- I. Andante moderato; Non troppo allegro ma energico
 - II. Andantino
 - III. Quasi vivace
 - IV. Molto adagio
 - V. Allegro
- (First performance in New York; Conducted by the composer)*

I N T E R M I S S I O N

STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)

DEBUSSY....."La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer
 - II. Jeux de vagues
 - III. Dialogue du vent et de la mer
-

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OVERTURE, "THE SCHOOL FOR SCANDAL," *Op. 5*

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture was performed by the Boston Symphony Orchestra, November 15, 1940, and repeated October 16, 1942.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE piece is a concert overture intended, not as an introduction to a dramatic performance, but as an approximation in music of the spirit of Sheridan's comedy. The pattern is classical. The music begins *allegro molto vivace* with a flourish and a bright leaping theme for the full orchestra over a swift figure in the violins. The strings take the theme in 9-8 over pulsating chords in the winds. The energy spreads itself in a *ff* climax and the second theme, properly lyrical, is sung by the oboe and then the violins. There is development of the earlier material in the original brilliant vein and a return of the second theme, now brought in by the English horn and taken up by the strings. The overture closes in a sparkling *tempo primo*.

Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed, besides his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, Violin Concerto, "Commando March," Second Symphony (dedicated to the Army Air Forces), Violoncello Concerto, and "Knoxville, Summer, 1915," for Soprano and Orchestra. His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken

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by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," and "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums). He has also written a number of songs.

He served in the United States Army as Corporal in the Army Air Corps.



Robert Horan has described Samuel Barber's aesthetic in *Modern Music* (March-April, 1945):

Since the ancient part of this century, when the movement of modernism in music, as in all the arts, was embarked upon; since its tar-and-feather days of riot and conversion when the première of a new work constituted a breach of the peace, musical composition seems to have suffered from a fraudulent energy, a kind of "middle age." There is an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."

If music has lost some of its earlier vitality, musical criticism, on the other hand, has become perverse and deceptively sophisticated. It is a commonplace to hear Wagner referred to as "pleasant" or the Beethoven symphonies as "nicely made"; which is simply a reversal of the critical terminology for standard works so that certain contemporary ones may be more easily included on the same level. It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

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It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without — the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to pedestrianism, although his work suffers occasionally from a false sense of security.

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country. . . .

It is in pieces such as these [the Second "Essay" and the Adagio for Strings] that one discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

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SYMPHONY NO. 4

By BERNARD WAGENAAR

(Born in Arnhem, Holland, July 18, 1894)

This symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, harp, celesta, piano, percussion and strings.

BERNARD WAGENAAR, whose new symphony introduces him to these concerts, is the son of Hendrik W. and Charlotte van Rooijen Wagenaar. He attended the music conservatory at Utrecht, studied violin with Gerard Veerman, piano with Mme. Veerman-Bekker, and composition with Dr. Johan Wagenaar, composer, and organist at the Utrecht Cathedral, and subsequently director of the Royal Conservatory at The Hague. Bernard Wagenaar had had experience in teaching and conducting in Holland when he came to the United States in 1920. In the following year he joined the violin section of the New York Philharmonic-Symphony Society, resigning in 1923 in order to devote himself to teaching and composition. From 1925 to 1937 he was on the faculty of the Institute of Musical Art. From 1927 he taught at the Juilliard Graduate School and is still on the faculty of the present Juilliard School of Music. He has been an American citizen since 1927. Mr. Wagenaar has composed music for chamber combinations, for piano, and for voice. His most ambitious works are his symphonies, of which the first two were performed by the New York Philharmonic Orchestra in 1928 and 1932. The third was first played by the Juilliard Graduate School Orchestra in 1937, and has since been performed by several orchestras.

Mr. Wagenaar writes about his new symphony:

"The basic urge for writing this Symphony was of no 'programmatic' nature other than that dictated by the various 'moods' of each movement. In other words, it was felt and intended as just symphonic music.

"The 'inspiration' for the composing of this piece was the desire to say what I wanted to say by shaping orchestral sounds into a, formally speaking, rather compact version of the compound musical construction known as 'a Symphony.' The movements are mostly short, therefore.

"As work was progressing, however, it became evident to me that, for the sake of contrast and balance between the parts and of an ultimate unity of design (the architecture of the whole), this composition would need five movements instead of the customary three or four. But the Symphony is still concise, I think.

"For those who are interested in listening in certain detail, I may

say that the construction of the first movement is that of a modified 'Sonata-Allegro' form; that of the second has been based upon a 'Song with two Trios;' that of the third movement is one written in a continuous line; while that of the Adagietto is a ternary, and that of the Finale a binary form."

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"*JEU DE CARTES, Ballet en trois donnes*"

By IGOR STRAVINSKY

(For Notes see page 10)

ENTR'ACTE

MODERN MUSIC IS OUR MUSIC

By AARON COPLAND

(Quoted from *Our New Music*, Whittlesey House)

THE art of music during the past fifty years has undergone a violent upheaval. Audiences everywhere have shown signs of bewilderment at the variety of styles and tendencies that all pass muster under the name of modern music. Being unaware of the separate steps that brought about these revolutionary changes, they are naturally at a loss to understand the end result. Speaking generally, the lay listener has remained antagonistic, confused, or merely apathetic to the major creations of the newer composers.

For many years a number of fantastic notions were spread concerning the nature of so-called "modern music." (Incredible as it may seem, some of these odd notions are still being circulated by newspaper writers and radio commentators who ought to know better.) It was said, for example, that the new composers were admittedly clever, but their music lacked emotion — or worse still, that they deliberately eschewed all semblance of feeling. This is, of course, the sheerest nonsense. No one would deny that there have been modern pièces that were merely clever, others that were only arid, but to suggest that the contemporary composers hold a special brief for music that is "all mind and no heart," is literally untrue. New music, in general, reflects just as much emotion as any other kind of music, but the quality and intensity of emotional expression have changed.

Many lesser misconceptions were current until quite recently. It was said that modern music lacked melody and that its rhythmic structure was so complicated as to result in utter chaos. But if music is not made

up of melodies, what does it consist of? I cannot conceive of a music, save by rarest exception, that does not exist primarily by virtue of its melodic content. As for modern rhythm, it can sound chaotic only to those whose rhythmic conceptions are still in an undeveloped stage. Then, finally, there used to be the old reproach about dissonances — that contemporary music was nothing but a cacophonous web of sound. But that complaint is heard much less frequently nowadays. It was probably dispelled by repeated hearings of one typical modern piece. As dissonances become familiar, they lose their terror; thus each repetition drove home the point that dissonance, like consonance, is a purely relative thing. All chords are now judged alike, according to their appositeness to the situation in which they are placed.

True or not, these various charges indicate that the art of music has been passing through a period of revolutionary change. Although this break with the past began more than forty years ago, there are still some people who have not yet recovered from the shock. Music has been changing, but they have remained the same. Nevertheless, inwardly, they know that change in music, like change in all the arts, is inevitable. After all, why should I or any other composer living in a time like ours write music that reflects some other period? Isn't it natural for us to try to develop our own kind of music? In doing so, we are merely following the example of revolutionaries like Beethoven and Wagner. They too sought new expressive possibilities in music — and found them.

The fact is that the whole history of music is a history of continuous change. There never was a great composer who left music exactly as he found it. This is true of Bach, of Mozart, just as it is true of Debussy and Stravinsky. We can only conclude, therefore, that the period of change through which music has recently passed was, contrary to what many people believe, an inevitable part of the great tradition of music throughout the ages.

At any rate, whether we like it or not, music today is radically different from what it was fifty years ago. Modern music, in a word, is principally the expression in terms of an enriched musical language of a new spirit of objectivity, attuned to our own times. It is the music of the composer of today — in other words, our music.

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"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics,

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welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than "*La Mer*" to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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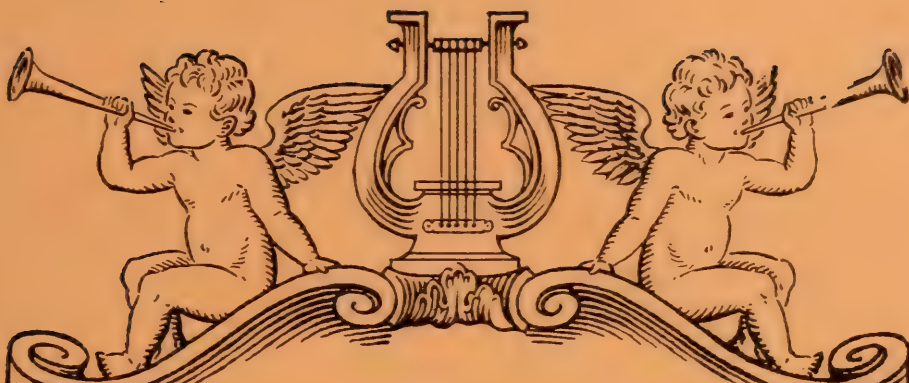
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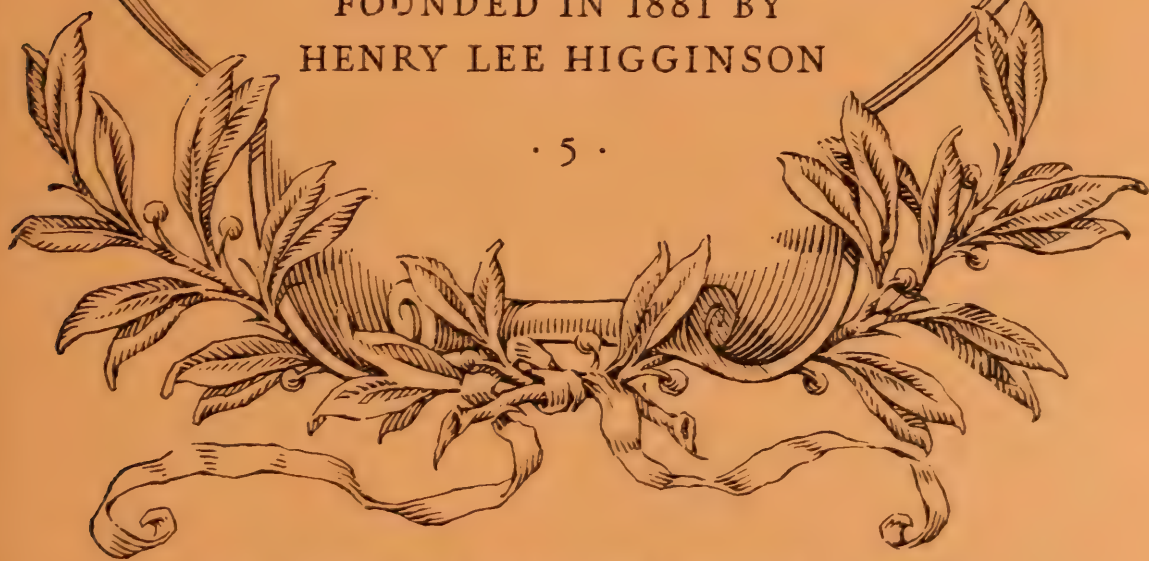
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Concert Bulletin of the Fifth Concert

WEDNESDAY EVENING, *March 15*

AND THE

Fifth Matinée

SATURDAY AFTERNOON, *March 18*

with historical and descriptive notes by

JOHN N. BURK

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Series B — August 3, 5, 6

Beethoven — Symphony No. 6; Strauss — "Death and Transfiguration," "Till Eulenspiegel"; Haydn — Symphony No. 92;
Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Ravel — "Mother Goose" Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts).

Series C — August 10, 12, 13

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WEDNESDAY, MARCH 15

Program

HAYDN.....Overture to "L'Isola Disabitata"

HAYDN.....Symphony in D major, No. 104

- I. Adagio; Allegro
- II. Andante
- III. Menuetto: Allegro
- IV. Allegro spiritoso

SCHUMAN.....Concerto for Violin and Orchestra

- I. Allegro risoluto; Molto tranquillo; Agitato — fervente
- II. Interlude (Andantino)
- III. Presto leggiero; Adagio; Alla marcia; Cantabile alternando con presto
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OVERTURE TO "L'ISOLA DISABITATA"

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

L'Isola Disabitata (The Desert Island), *Azione teatrale* in One Act (text by Metastasio), was composed and first performed at Eszterháza under the composer's direction on December 6, 1779. The opera was revived in Vienna (in German) in 1909, at the Library of Congress in Washington (in Italian) in 1936, and at a spring festival in Florence (in Italian) in 1938. The Overture was performed in Boston by the New England Conservatory Orchestra, Malcolm Holmes conducting, March 21, 1945.

The Overture (edited by Josef Liebeskind) calls for winds in pairs (flutes, oboes, clarinets, bassoons, horns, trumpets), timpani and strings.

HAYDN wrote many operas while in the service of Prince Nikolaus Eszterházy in the "Hungarian Versailles," adapting them to the resources and expectations of his patron. New ones were written and produced for special guests or occasions, the singers and players were excellent, the settings elaborate. The ensembles, however, were without benefit of chorus. Some of the operas took the style of the *opera seria*, while others were light in treatment, farcical in subject. Haydn often alternated the comic and serious in the presentation of his characters. In the 1770's he composed six operas, each of them a *burletta*, or *dramma giocoso*, except *L'Isola Disabitata*, designated a "theatrical action," a term also used by Gluck for *Orfeo ed Euridice*. The score is rich in musical treatment, the voices being orchestrally accompanied throughout. The brief overture in G minor has a *largo* introduction, a main body in *vivace assai* which is interrupted before the close by an *allegretto*.

The libretto by Metastasio had a great vogue in its day and was set in the 18th century by Bonno in Vienna in 1752, and successively before Haydn treated it by Giuseppe Scarlatti, Jommelli, Traeta and Naumann. Spontini added still another version after Haydn's for Florence in 1798.

Pitts Sanborn, who witnessed the Florentine production and reported it in *Musical America* (July, 1938) found a special charm in the "irony of the fable as concocted by Metastasio," which, as musically illuminated by Haydn, he considered likely material "for repertory use in the United States, even at New York's Metropolitan Opera House!" He found in the plot a kinship with the Hofmannsthal-Strauss *Ariadne auf Naxos*:

"In both the heroine has been abandoned on a desert island. But in Haydn's opera the rescuer is the lady's own husband, one Gernando, not the god Bacchus, and Costanza's waiting is not enlivened by Zerbinetta and other visitors from the *Commedia dell' arte*, but by the

labors of obtaining nourishment from the indigenous herbs and fruits and of rearing her little sister Silvia, abandoned along with her, in a religion of hatred of all human males.

"As a matter of fact, Gernando had no intention of abandoning his young wife and her small sister. On their way to visit his father, a colonial governor in the West Indies, they had sought refuge from a tempest on the island in question, and while the exhausted females were in a grotto sleeping the sleep of exhaustion, piratical savages had swooped down on Gernando and his retainers and carried them away to durance vile.

"Only after thirteen years of servitude could they make their escape, and then Gernando, accompanied by the faithful retainers, made straightway for the island to try to find his beloved Costanza (how they contrived their getaway and came by the necessary ship need not detain us). It is at this point that the one-act opera begins — as in the case of *Ariadne*, which assumes a knowledge of the legend of the heroine's previous adventures with Theseus.

"The despair of Costanza, the unlooked-for return of Gernando, and the sprightly behavior of Silvia, now old enough for her début in a world greater than their island, who in spite of her older sister's les-

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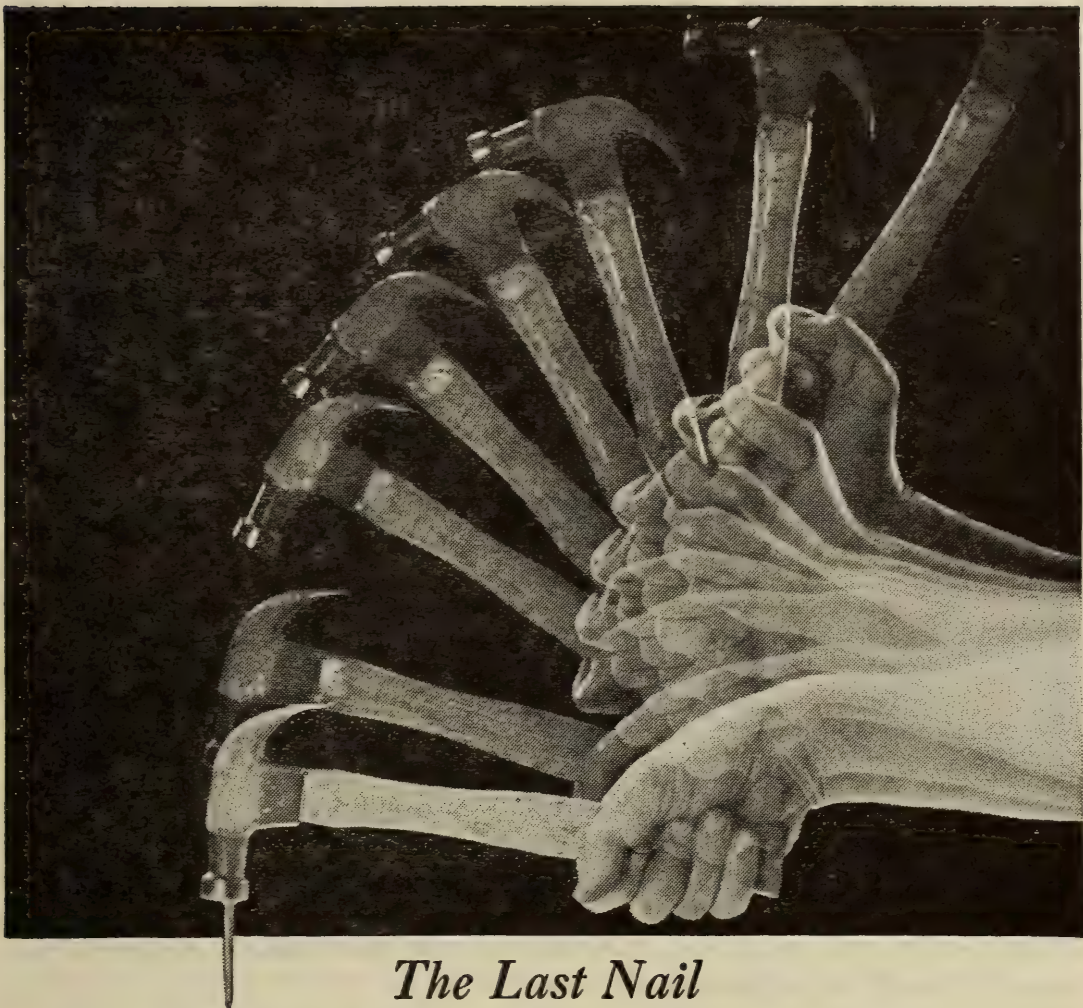
sons, forgets what fiends these mere men be and falls promptly in love with the first to come her way, Gernando's loyal henchman Enrico. And by that time, of course, Costanza's own ideas have undergone revision. The long-interrupted voyage is resumed in a state of individual and general bliss."

Karl Geiringer, who is the most informed of musicologists on the subject of Haydn's operas, singles out this one:* "Unity between the different scenes is achieved through the use of simple and constantly recurring motives. While the recitative is sometimes transformed into a real arioso, the arias themselves are unaffected and powerful, without an excessive development of the musical element. To some extent, however, Haydn deviated from this rule in the arias of Silvia, which he wrote for Luigia Polzelli. In these lovely pieces the master attained a tenderness of expression reminiscent of Mozart. It is a pity that he included only a single ensemble number, the final quartet, in the score; a fire, which shortly before had ravaged the theater at Eszterháza, may have been responsible for such economy. As Haydn did not have a real stage at his disposal he had to be satisfied with four singers only and to abstain from the use of ballets or changes of scenery. There is only one instrumental number in this opera, the overture, whose slow introduction uses the same main idea as the following allegro. This fast movement gains in unity through the prevailing accompaniment in eighth notes. After a short contrasting allegretto in G major the first allegro returns as a kind of coda. Haydn meant to describe in the restless allegros the terrible existence on the desolate island, while the allegretto voiced the hope of the eventual union of the loving couple."

Dr. Geiringer has this to say about Eszterháza:

"Among the many unknown works by Haydn are thirteen operas, most of which he wrote while in the service of Prince Nikolaus Eszterházy, the passionate devotee of the stage. Daily performances were arranged in the exquisite little theater of his castle, which was capable of seating four hundred people and possessed a roomy stage equipped with every artistic and technical device of the Baroque period. The dramas were performed by touring companies, but for the operas a special cast was engaged under Haydn's direction. He studied the parts with the singers, rehearsed with the orchestra, discussed scenic effects with the stage-manager, and conducted the performances. The results attained the highest standard, and Vienna was not over-pleased when the Empress Maria Theresa, after a visit to Haydn's prince, was overheard saying: "When I want to hear a good opera, I have to go to the Eszterházys." A contemporary author writes about

* *Haydn, A Creative Life In Music* by Karl Geiringer,



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SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn composed, although numbered the seventh in the London series of twelve, was first performed May 4, 1795, in the auditorium of the King's Theatre, London.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

HAYDN, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, returned to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph

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bears the legend "The twelfth which I have composed in England."* Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The concert at which the symphony was brought out was given on May 4, 1795, in the King's Theatre, the famous house where David Garrick, Mrs. Siddons, Charles Dickens (as an amateur player) and many other celebrities had performed, and where still more, such as Edmund Kean, were to be seen. This concert was a notable occasion, for the violinist Viotti and an array of singers of considerable fame displayed their talents. The program opened with the first movement of the "Military Symphony" (also of the London series), continued with an air by Signor Rovedino, an oboe concerto, a duet by Mlle. Morichelli and Signor Morelli. The first part of the program was concluded with the performance of the new symphony. In the second part, the second, third and fourth movements of the Military Symphony were performed, after which Morelli, Viotti, and another prima donna, Mlle. Banti, continued the program, which was rounded off by a "*finale*" of Haydn. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden [about \$2,000]. One can make as much as this only in England." The Austrian added in English about the singing of Banti: "She sang very scanty" — a remark which speaks better for the composer's command of English than for his gallantry toward a singer who was one of the best known and admired of her century. Haydn had no reason to complain about his profits in England. When he left the island for the last time, about three months later (August 15), his accounts showed an income from concerts, music and lessons of 1200 pounds. An account of 100 guineas for twenty-six appearances at Carlton House, at the order of the Prince of Wales, was outstanding, but a bill sent from Vienna brought a prompt settlement by Parliament.

* When Haydn wrote this inscription upon the manuscript, he gave an unquestionable chronology to at least this one of the symphonies, and since the careful ordering of Mandyczewski for the newer Breitkopf and Härtel edition discloses exactly 104 symphonies, it necessarily bears that number. But so bewildering has been the ordering of Haydn's symphonies these many years that even this one has possessed various identifications. It was first thought that Haydn's symphonies reached the number of 180, a number gradually reduced by the study and sifting of legitimate manuscripts. The by no means inconsiderable number of 104 is not quite all inclusive, for several more early symphonies have since been found. The fact that this symphony has long been known as Number 2 in the earlier Breitkopf and Härtel listing, that it was previously 144 in the thematic catalogue of Wotquenne (1902), 75 in the catalogue of Zulehner, 109 in that of Pohl, the 7th in the listing of the London Philharmonic Society, and the 118th in Haydn's own catalogue of his works, will show how difficult it has been for a person to speak of his favorite symphony of Haydn with any confidence that his neighbor will know which one he is talking about. Another past method of identification was that of attaching letters of the alphabet from A to W to certain of the symphonies (so long as the alphabet lasted). A resort of desperation, perhaps, was the tagging of certain symphonies with special names. This one, for example, was known as the "London" Symphony. The new Breitkopf and Härtel numbering, now generally adopted, bears encouraging signs of proving definitive.

The title "London," given to Haydn's last symphony in the country where it was composed, first performed and especially beloved, surely had no connection with its musical contents. The theme of the *finale* is as clearly an Austrian rural dance as if it had been noted down in a village tavern, and indeed it would hardly have seemed out of place in the scherzo of Beethoven's "Pastoral" Symphony. W. H. Hadow, in "A Croatian Composer — Notes Toward the Study of Joseph Haydn," quotes numerous popular Croatian melodies, and compares them directly with themes from Haydn's symphonies and quartets. Haydn here borrowed the song "Oh, Jelena," which belongs to the district of Kolnov near Oedenburg, but was also familiar in Eisenstadt. "Variants of this melody," writes Mr. Hadow, "are found in Croatia proper, Servia, and Carniola."* Haydn has kept the melodic contour of the opening phrase, retouched and repointed the whole, giving it an added character and sparkle without changing its original spirit.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, but modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

* "Michel Brenet," in her book on Haydn (1926), takes issue with Hadow, and conjectures that these may after all have been original melodies of Haydn which subsequently drifted into the popular consciousness and were thence collected by Dr. Kuhac. "During the time Haydn lived at Eisenstadt or Esterhaz, when his music resounded day and night in the castle and gardens of his prince, why should not his own airs or scraps at least of his own melodies have stolen through the open windows and remained in the memories first of the people whose duty it was to interpret them, or who were obliged to hear them, and then of the scattered population of the surrounding country?" Hadow confutes this staunch defender of the originality of Haydn in a preface to her own book. "Which is more likely — that these were orally transmitted like all early folk songs and that Haydn found them and used them, or that the peasants 'heard them through the windows,' memorized them at a single hearing, fitted them to secular words, and carried them through the taverns and merry-makings of their native villages? Three of the melodies, for example, appear in the seventh Salomon symphony [No. 104] which was written for London after the Esterhazy Kapelle had been disbanded. Where and how could the villagers have come across them?"

CONCERTO FOR VIOLIN AND ORCHESTRA

By WILLIAM SCHUMAN

Born in New York City, August 4, 1910

William Schuman began this concerto in the spring of 1946 and completed it on July 13, 1947. The following orchestra is called for: two flutes alternating with two piccolos, oboe, English horn, two clarinets and bass clarinet, bassoon and contrabassoon, four horns, three trumpets, three trombones, timpani, bass drum, snare drum, cymbals and strings.

The following line is to be inscribed on the score as published: "This work was commissioned by my friend, Samuel Dushkin, and during the course of its composition I had the advantage of his deeply perceptive musical insight — W. S."

THE concerto begins with a broad theme for the soloist, with a martial accompaniment which, after some development, subsides to a *molto tranquillo* as the soloist plays a melody to a muted string accompaniment. The voices of the flute and clarinet are added. There is a rhapsodic passage for the soloist over a soft drum roll. The body of strings takes the melody again. There is a long cadenza after which the music becomes increasingly dramatic with virtuoso passages for the violinist until the end. The second movement, which the composer designates as an "interlude," is an andantino with a free rhythmic beat. The voice of the violin becomes rhapsodic over a light string accompaniment with occasional wind chords. The final presto leggiero begins with a four-voiced fugato by the strings which rises to a climax by the full orchestra before the soloist enters — again in rhapsodic vein. A short "quasi cadenza" leads to an *alla marcia* and a broad climax.

The composer attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more

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general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He taught for several years at Sarah Lawrence College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. He held a Guggenheim fellowship (1939-40, 1940-41).

He has served as editor for G. Schirmer, Inc., and in 1945 became President of the Juilliard School of Music.

The music of William Schuman was first performed by a major orchestra when his Second Symphony was introduced in Boston, in February, 1939. The Third Symphony was introduced at these concerts in 1941. The Fourth Symphony, completed in 1942, has not been performed at these concerts. The Symphony for Strings (1943) is counted as his Fifth, although not so entitled. The Sixth Symphony in one movement was composed by commission for the Dallas Symphony Orchestra and introduced by Antal Dorati, February 27, 1949.

His "Prayer in Time of War" was first performed by this orchestra October 6, 1944, and his Symphony for Strings November 12, 1943. Mr. Schuman has also composed a William Billings Overture (1943), "Side Show for Orchestra" (1944), and a Violin Concerto (1946). His Secular Cantata No. 2, "A Free Song," for chorus and orchestra (which took the First Pulitzer Music Prize for 1943), a setting of Walt Whitman, was performed by this orchestra on March 26, 1943. He has also written for chorus with orchestra the First Secular Cantata, "This is Our Time," and a Prologue; choral music *a cappella* — a Choral Étude, Prelude, and "Truth Shall Deliver — A Ballad of Good Advice"; for chorus with piano accompaniment — "*Requiescat*," and "Holiday Song." The Ballet "Undertow" was produced by the Ballet Theatre in 1945.

Mr. Schuman interrupted the writing of his Violin Concerto to compose the ballet *Night Journey* for Martha Graham in the spring of 1947. He also composed a ballet, *Judith*, for the same dancer, who introduced it with the St. Louis Symphony Orchestra last month.

Chamber music includes a Concerto for Piano and small orchestra, a quartetino for Four Bassoons, and three string quartets. The First Symphony, for 18 instruments, written in 1935, has never been published.

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SYMPHONY IN C MINOR, NO. 3, *Op.* 78

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory. The most recent performance was on December 27, 1946, when Charles Munch conducted as guest.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio*, and the *Scherzo* is connected after the same manner, with the *Finale*. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio*. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was

before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto*, which at first is apparently a repetition of the first *Presto*; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

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DURING THE SEASON 1949-1950

- BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92
I November 9
- BRAHMS.....Symphony No. 2 in D major, *Op.* 73
II December 7
- Violin Concerto in D major, *Op.* 77
Soloist: YEHUDI MENUHIN III January 11
- HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Hamilton Harty
III January 11
- HAYDN.....Overture to "L'Isola Disabitata"
V March 15
- Symphony in D major, No. 104
V March 15
- JOLIVET.....Concerto for Onde Martenot and Orchestra
Soloist: GINETTE MARTENOT I November 9
(*First performance in New York*)
- MOZART.....Piano Concerto in B-flat major (Köchel No. 450)
Soloist: LEONARD BERNSTEIN II December 7
- Symphony in D major, "Haffner," No. 35 (Köchel No. 385)
II December 7
- PISTON.....Second Suite for Orchestra
I November 9
(*First performance in New York*)
- RABAUD....."La Procession Nocturne," Symphonic Poem
(after Lenau)
I November 9
- RAVEL.....La Valse, Choreographic Poem
IV February 15
- Valses Nobles et Sentimentales
IV February 15
- SAINT-SAËNS.....Symphony No. 3, in C minor (with organ), *Op.* 78
Organ: EDOUARD NIES-BERGER V March 15
- SCHUBERT.....Symphony in C major, No. 7
IV February 15
- SCHUMAN.....Concerto for Violin and Orchestra
Soloist: ISAAC STERN V March 15
(*First performance in New York*)
- STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)
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- TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74
III January 11

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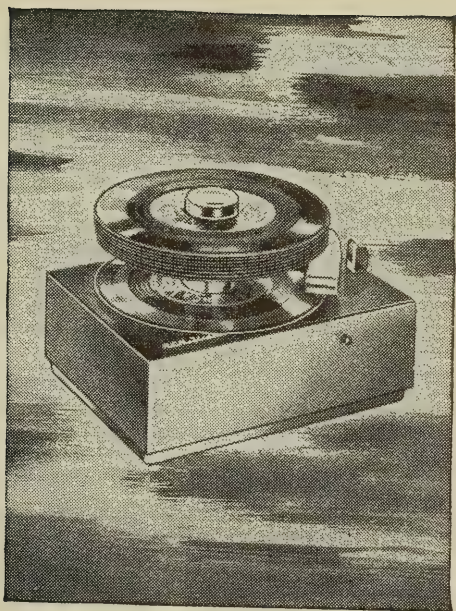
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Boston Symphony Orchestra

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FIFTH AFTERNOON CONCERT

SATURDAY, MARCH 18

Program

BERLIOZ.....Overture to "Beatrice and Benedick"

BERLIOZ.....Excerpts from "Romeo and Juliet,"
Dramatic Symphony, *Op. 17*

Love Scene: Serene Night — The Capulets' Garden silent and deserted

Queen Mab, the Fairy of Dreams

Romeo alone — Melancholy — Concert and Ball — Great Feast at the Capulets'

RAVEL.....Concerto for Piano and Orchestra

I. Allegro moderato

II. Adagio assai

III. Presto

I N T E R M I S S I O N

SAINT-SAËNS.....Symphony No. 3, in C minor
(with organ), *Op. 78*

Adagio; Allegro moderato; Poco adagio

Allegro moderato; Presto; Maestoso; Allegro

Organ: EDOUARD NIES-BERGER

SOLOIST

NICOLE HENRIOT

BALDWIN PIANO

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The music of these programs is available at the Music Library,
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OVERTURE TO "BÉATRICE ET BÉNÉDICT"

By HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869)

Berlioz' *Opéra Comique*, *Béatrice et Bénédicte*, was first sketched in the autumn of 1860, completed February 25, 1862, and first performed at Baden, August 9, 1862, at the Théâtre de Bade, the composer conducting. There followed a production at Weimar April 8, 1863. It did not reach France until June 5, 1890, when Lamoureux conducted it at the Odéon. There was a revival at Leipzig April 19, 1913, under the direction of Josef Stranski, who revised the score and text. The opera was performed in English at Glasgow, March 24, 1936.

The overture calls for flute and piccolo, two oboes, two clarinets, four horns, two bassoons, two trumpets, cornet-à-piston, three trombones, timpani and strings.

ON January 19, 1833, Berlioz wrote to his friend d'Ortigue: "*A propos*, I am going to write a very lively opera upon Shakespeare's comedy, 'Much Ado About Nothing.' Such being the case, I will ask you to lend me the volume containing it." This plan, formed at a time when Berlioz was deep in Shakespeare, did not take effect for twenty-seven years, and indeed his single venture into a comedy was destined to become his last work. He composed it at the insistence of Bénazet, the manager of the theatre at Baden-Baden. He expanded his original plan of one act into two as the music progressed. He wrote the libretto himself, faithfully following Shakespeare's text and concentrating upon the characters of Beatrice and Benedick.* Berlioz admitted in a letter that Shakespeare's original title, which he quoted as "*Beaucoup de bruit pour rien*" (in German it becomes *Viel Lärm um Nichts*) was a dangerous one which would enable his enemies to apply the phrase to the music contained. His text was a close translation of chosen passages from the original Shakespeare, with the interpolation of the character of Somarone, a musician, ("*maître de chapelle*"), which was considered as a caricature of his adverse critic, Fétis. Berlioz was 59 when he first conducted his *opéra comique*, and far from well. In fact, he was in acute distress during the performance. According to the medical enlightenment of that time his ailment was "intestinal neuralgia." The composer was honored and applauded, the production given him was excellent, and the Beatrice, Mme. Charton-Demeur, so delighted him that he insisted none other must sing Dido in his *Les Troyens*. This she did, to his great satisfaction. There was a second performance and a production of *Béatrice* at Weimar on April 8, 1863, the libretto having been translated from the French into German by Richard Pohl. Berlioz reported to his friend Ferrand a "signal success," the same phrase he had used in reference to the Baden performance. But the reviews were not all that he made them out to be. He was not looked upon as suited for the *opéra comique* style. The grudging Hanslick, who reviewed the Weimar production in "The Musician," could not

* The title-page of the published score gives the title in English as "Beatrice and Benedict," an error generally made on account of the French version of the name.

imagine "the man with the unkempt gray forest of hair, with the gloomy glance and the pessimistic contempt for the whole world as cut for this pattern." The overture in part he praised, calling it: "No masterpiece, it is true, but a genuine comedy overture, and in any case a great deal more natural, I may say; musically speaking more seemly than the overtures to *Waverley*, '*Les francs jugs*,' and *Le Corsaire*." The general opinion seems to have been that whereas the musical genius of Berlioz had produced a charming score with some delightful moments, the stage piece as a whole, with its spoken dialogue, did not come off, and the composer's literal translation of the original banter of the reluctant lovers seemed to have lost its lightness, without which the adroit thrusts in word play become merely rudeness. Says "Signior Benedick of Padua" on first encountering Beatrice:

"What, my dear Lady Disdain! Are you yet living?"

Berlioz renders this:

"*Eh! quoi, Signora Dédain, vous vivez encore?*"

In German it comes out this way:

"*Wie! Mein liebes 'Fräulein Verrachtung'! Lebt Ihr auch noch?*"

Berlioz was well aware that *Béatrice et Bénédict* was not likely to be embraced by his French public, nor did it make much of an impression when it was there produced after his death. However, the *duo nocturne* between Hero and Ursula, "*Vous soupirez, madame*," became a popular concert number.

The overture is principally based upon the allegretto from the *duettino* at the end of the opera where the lovers are at last reconciled, "*L'amour est un flambeau*." A second theme, andante, is found in Beatrice's air in the second act, "*Il m'en souvient le jour du départ de l'aimée*," which Tiersot has referred to as "*une magnifique phrase à la Gluck*."

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THREE MOVEMENTS FROM "ROMEO AND JULIET," DRAMATIC SYMPHONY, *Op. 17*

By HECTOR BERLIOZ

Born December 11, 1803, at Côte St. André; died March 8, 1869, at Paris

"*Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare*," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Love Scene calls for two flutes, oboe and English horn, two clarinets, two bassoons, four horns, and strings. The Scherzo adds piccolo, two bassoons, timpani, bass drum, cymbals, small cymbals, and two harps. The movement of the Capulets' ball further adds two cornets-à-piston, three trombones, two triangles, and two tambourines.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The first performance in Boston took place on October 14, 1881, by Theodore Thomas's Orchestra, when Georg Henschel sang the baritone solo part. The Scherzo had been played here by Thomas's Orchestra, November 28, 1873. The same conductor brought forward the symphony in New York in 1876. The suite (as a whole or in part) has been performed at the concerts of the Boston Symphony Orchestra, February 17, 1888; March 1, 1889; November 24, 1893; April 17, 1896; December 8, 1899; February 6, 1903; April 21, 1916; November 23, 1917; March 28, 1919; March 11, 1921; March 10, 1922; December 14, 1923; October 16, 1942.

THERE should be no doubt about the character of this work," writes Berlioz in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions are to be expressed by the orchestra." The symphony opens with an orchestral introduction which is labelled "Combats. Tumult. Intervention of the Prince." There is a Prologue for Contralto Solo and Chorus, which Berlioz describes as "After the example of the Prologue by Shakespeare himself, in which the chorus exposes the action, and is sung by only fourteen voices." In a Scherzetto a tenor solo with small chorus gives a foretaste of the Queen Mab Scherzo to come. The second movement (here played) shows Romeo in lone meditation at the house of the Capulets. The Love Scene is the third movement (measures with chorus in the opening Allegretto are here omitted). The Queen Mab Scherzo is the only episode in which the Symphony does not strictly follow the chronology of the play. After it is a section entitled "Juliet's Funeral Procession (Fugued March for Chorus and Orchestra)." Mourners scatter flowers upon Juliet's bier. There follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Delirious Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Finale (Two Choruses representing the Capulets and the Montagues sing separately and, at the last, together). The Crowd enters the Cemetery. Fight of Capulets and Montagues. Air of Friar Laurence (Tenor Solo). Oath of Reconciliation."

(III.) *Scène d'amour. Nuit sereine — Le Jardin de Capulet, silencieux et désert.*

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo,

although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

(IV.) *La reine Mab, ou la fée des songes*. Scherzo.

The Scherzo, *Prestissimo*, is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

Act I. Scene 4 — MERCUTIO:

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams:
Her whip, of cricket's bone; the lash, of film:
Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid.
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out o' mind the fairies' coach-makers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love:
O'er courtiers' knees, that dream on court'sies straight:
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream, —
Which oft the angry Mab with blisters plagues,
Because their breaths with sweet-meats tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit:
And sometimes comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then dreams he of another benefice.
Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon
Drums in his ear, at which he starts, and wakes;
And, being thus frightened, swears a prayer or two,
And sleeps again. This is that very Mab
That plats the manes of horses in the night;
And bakes the elf-locks in foul sluttish hairs,
Which, once untangled, much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them; and learns them first to bear,
Making them women of good carriage:
This is she —

ROMEO:

Peace, peace, Mercutio, peace;
Thou talk'st of nothing.

MERCUTIO:

True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air;
And more inconstant than the wind, who woos
Even now the frozen bosom of the North,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping South."

II. *Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.*

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. In a section marked *Larghetto espressivo* there is a melody for the wood winds over pizzicato arabesques for the 'cellos. The tempo becomes *allegro* and the ballroom strains more insistent. The themes of the *Larghetto* and the *Allegro* are combined. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

It was in December, 1838, that Paganini, excited by a performance of Berlioz's "Harold in Italy," knelt down upon the stage in the presence of lingering members of the orchestra and kissed the composer's hand — this according to the memoirs of Berlioz, who also tells how he received from Paganini a note of appreciation enclosing a bank draft for 20,000 francs. The gift seemed the more incredible in that Paganini had a reputation for being close-fisted. It was whispered at the time that the virtuoso was making a gesture of generosity for public effect; others said that he was taking the credit of an anonymous donor. Berlioz indignantly repudiated these cabals. His gratitude to Paganini was beyond words. He looked upon the gift as a release from the routine of his musical journalism, which would enable him to compose the music of his heart's desire. He told this to Paganini and consulted him as to what the subject of the work might be. Paganini answered:

"I cannot advise you. You know best what suits you best."

A wise answer! Berlioz's mind was his own, and Shakespeare's "Romeo and Juliet," the subject which he had been nurturing for years, was the inevitable decision. It was six years before that he had first beheld the lovely Irish actress, Henrietta Smithson, in the part of Juliet, which had transported him even more powerfully than her Ophelia of the night before.

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LIST OF WORKS

Performed in the Afternoon Series

DURING THE SEASON 1949-1950

- BACH.....The Art of Fugue (Arranged for Orchestra by
Ernest Munch)
Organ: E. POWER BIGGS I November 12
- BARBER.....Overture, "The School for Scandal"
IV February 18
- BERLIOZ.....Overture to "Béatrice et Bénédict"
V March 18
- Excerpts from "Romeo and Juliet," Dramatic Symphony, *Op.* 17
V March 18
- BRAHMS.....Symphony No. 4 in E minor, *Op.* 98
III January 14
- DEBUSSY....."La Mer," Trois Esquisses Symphoniques
IV February 18
- MESSIAEN.....Turangalîla-Symphony for Piano, Onde
Martenot, and Orchestra
Piano Solo: YVONNE LORIOD II December 10
Onde Martenot Solo: GINETTE MARTENOT
(First performance in New York)
- POULENC.....Concerto for Piano and Orchestra
Soloist: FRANCIS POULENC III January 14
(First performance in New York)
- RAVEL.....Concerto for Piano and Orchestra
Soloist: NICOLE HENRIOT V March 18
- SAINT-SAËNS.....Symphony No. 3, in C minor (with organ), *Op.* 78
Organ: EDOUARD NIES-BERGER V March 18
- SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120
III January 14
- RICHARD STRAUSS.....Symphonia Domestica, *Op.* 53
I November 12
- STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)
IV February 18
- WAGENAAR.....Symphony No. 4
IV February 18
(First performance in New York; Conducted by the composer)

LEONARD BERNSTEIN conducted the concert of December 10

CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.* It was repeated again on October 22-23, 1948.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegrement*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai*, consists of one of those long

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won — by a nose — a *première*!"

cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the *andante* of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the *pasticcio*. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatoire at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, and played with the Boston Symphony Orchestra February 25, 26, in Liszt's E-flat Concerto.

SYMPHONY IN C MINOR, NO. 3, *Op.* 78

By CHARLES CAMILLE SAINT-SAËNS

(For Notes see page 13)

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Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites Nos. 1, 2, 3, and 4; Prelude in E major
Beethoven	Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis; Overture to "Egmont"
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture
Copland	"El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melvyn Douglas)
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson	Symphony No. 3
Harris	Symphony No. 3
Haydn	Symphonies No. 94 "Surprise" (new recording); 102
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4, "Italian" (new recording)
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (338); Serenade No. 10, for Winds
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5; Dance from "Chout"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	Gymnopédie No. 1 — No. 2 (new recording)
Schubert	"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Shostakovitch	Symphony No. 9
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Sere- nade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor
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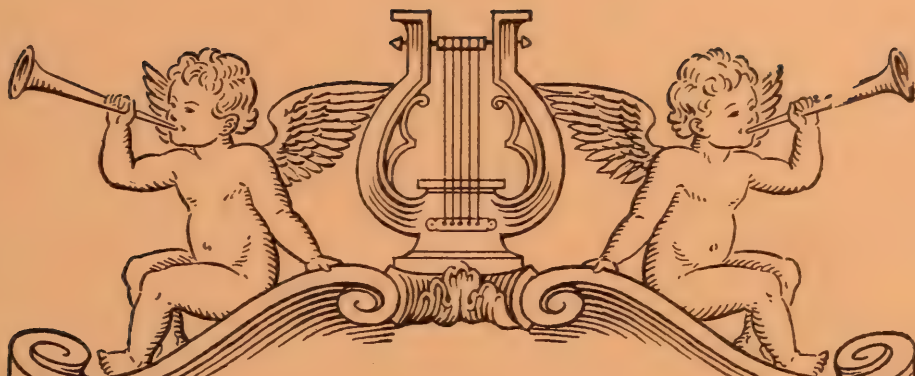
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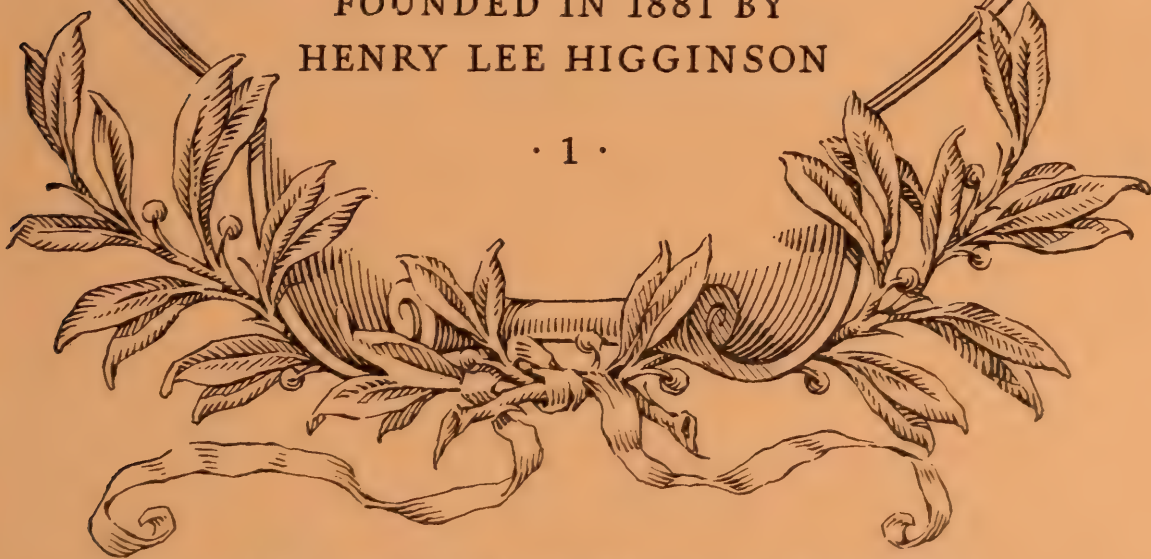
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CHARLES MUNCH, *Conductor*

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Concert Bulletin of the First Concert

FRIDAY EVENING, *November 11*

with historical and descriptive notes by

JOHN N. BURK

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CHARLES MUNCH, *Conductor*

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 11, at 8:30 o'clock

Program

BACH.....The Art of Fugue (Arranged for Orchestra
by Ernest Munch)

Fugue on the main subject

Fugue on its inversion

Fugue on a variant of the subject

Fugue on its inversion

Double Fugue

Double Fugue on the subjects inverted

Triple Fugue

Triple Fugue on the subjects inverted

Quadruple Fugue (uncompleted)

Chorale prelude: "*Wenn wir in höchsten Nothen sein*"

Organ: E. POWER BIGGS

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DIE KUNST DER FUGE

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

Arranged for Orchestra by ERNEST MUNCH

The Art of Fugue is believed to have been composed in 1749 and 1750. It was published in 1751 by Schübler of Zella under the supervision of the composer's sons. There was a second edition in 1752. Years later numerous editions have appeared. Wolfgang Graeser made a transcription for orchestra from Bach's theoretical open score, which was performed in 1927. In 1928, Hans Th. David made another orchestral version. E. Power Biggs has edited the work for organ solo. Roy Harris has arranged the entire score for string quartet. This version and the organ version of Biggs have been issued on phonograph records. The present version by Ernest Munch, derived from David's theoretical edition, requires two flutes, oboe and English horn, two bassoons, two horns, two trumpets, trombone and strings. (The basses, where used, double the 'cello parts.) This version was presented under the direction of Charles Munch at the concerts of the Conservatoire Orchestra in Paris in 1939. It was also presented by this conductor at a Bach festival in Strasbourg, June 12, 1947.

Ernest Munch is the son of Eugen Munch, who was the brother of Ernst Munch, the father of Charles. Eugen Munch was prominent as organist in Mulhausen in Alsace and was the organ teacher of Albert Schweitzer.

IN the last months of his life, Bach was moved to demonstrate in a single work every possible treatment of a fugal subject. He contrived a simple theme — necessarily a simple one, for it had to lend itself to manipulations of every sort — and proceeded to do all that could be done with it.* The complexity and richness of texture increased as the devices accumulated. Coming to the stage of double and triple fugues, he invented new subjects to combine with the much-worked one. Two of the fugues he wrote in the perfect visual symmetry of patterns doubled in contrary motion as if paired with their mirrored reflection. (These fugues are omitted in the present performance.) The last prodigious feat was apparently designed as a quadruple fugue. After he had presented and manipulated three subjects, the third based on the notes which his name spelled, and had reached the point where presumably he would have combined them with the basic subject of the whole work, blindness stopped his hand and left the score at a loose end. The music was theoretical in conception and presentation. It is significant that Bach did not call each number a fugue, but a *contrapunctus*. The parts (usually four) are written in open score, each voice on a separate staff, so that

* A subject can be combined with itself by stretto, or overlapping repetition, by diminution, where it is given in half the time value, or augmentation where it is extended to twice the time value. It can be inverted and then combined with itself in contrary motion. A double fugue permits one of the two subjects to appear either above or below the other, with very different results, and at the same time multiplies the possibilities for the above devices as applied to two. A triple fugue multiplies them further. The ultimate manipulation of the "crab" or backwards statement of a theme is difficult for a listener to detect without the visual help of the score. This device Bach does not use in the Art of Fugue.

the contrapuntal texture stands out clearly to the eye. The pattern is the thing. There is no indication whatever of tempo or dynamics, nor any hint of any particular instrument, except in a supplementary number written for two claviers consisting of a fugue and its mirror inversion.* The key of D minor prevails, giving visual unity to the whole. It is not certain that the title, *Die Kunst der Fuge*, was Bach's own. The Art of Fugue was in process of engraving when the composer died. (Albert Schweitzer believes that Bach's manuscript was prepared with the intention of direct transference to the copper plates.)

Was Bach's *ultimum opus* also his *magnum opus*? There are those now who so believe. But the work had little attention when it was published shortly after his death, and for many years to follow. Bach's sons, Philipp Emanuel and Wilhelm Friedemann Bach, who were not with their father in his last days and could not have had from him his intentions about the Art of Fugue, published it without following his careful list of corrections; nor did they show any intelligent conception of the intended order. Their inclusion of the great unfinished fugue has sometimes been questioned because with its three new subjects it bore no thematic relation to the whole; at least to the point to which it had progressed. After this they added a chorale prelude for organ which Bach dictated in his blindness just before his death. The piece is fugal in treatment but not a fugue in fact, and therefore does not take an unquestionable place in his scheme. But it was actually the last music he composed. An ending was required, and custom has kept it in this place as a sort of appendix, a reminder of a form wherein the master was supreme, furnishing also a convenient and not inconsistent close.

The first edition, appearing about a year after Bach's death, not only caused no stir in the world — it went quite unnoticed. Emanuel Bach asked F. W. Marpurg, the celebrated theorist, to help the cause of the Art of Fugue with a preface to a new edition in 1752. Marpurg wrote bitterly of the general indifference to fugues and counterpoints: "However barbaric this last word may sound to the tender ears of our time," he expressed the hope that the composer of the moment

* Donald Francis Tovey found the whole score as tending toward keyboard convenience.

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"would let something of their flavor inform his own works, however *galant* they are meant to be, and will set himself against the spreading rubbish of womanish song."

Johann Matheson, another theorist, once envious of Bach, praised the Art of Fugue in 1751 as "*praktisches und prächtiges*," and Forkel, in his "Life" of 1802, remarked tartly that if the Art of Fugue had been written and published in any other country besides Germany "perhaps ten elegant editions would have been issued out of mere patriotism." But the indignant outcries of a few individuals were quite lost upon an indifferent world at large. This world had simply turned its back upon fugal ways to enclose itself in what Marpurg called the effeminate "gallantries" of that alluring novelty, the sonata form.

In 1756, four years after the second edition, only thirty copies had been sold. Emanuel Bach, venturing that "the respect of connoisseurs of this kind of work for my late father, especially in the fugue . . . is still not extinct," offered the copper plates for sale, if not for republication by some zealous survivor of a forgotten art, at least for their value as metal.

It required many years and the general awakening a century later

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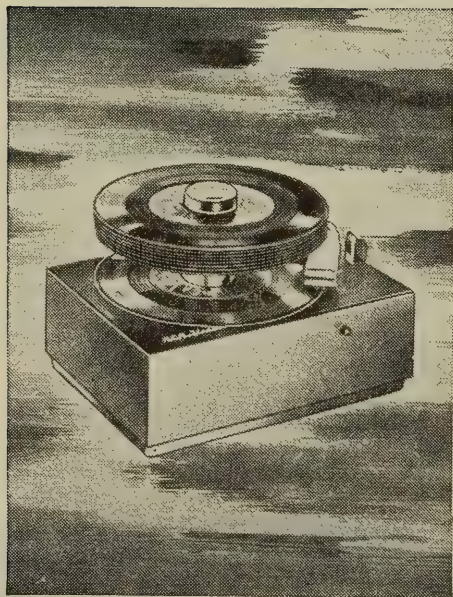
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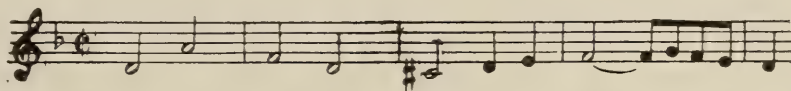
to the true grandeur and humanity of the art of "old Bach" before it was realized that *The Art of Fugue* was something more than a working model, a technical demonstration of method for the student and specialist. It becomes evident with increasing knowledge of the work that its true genius lies not in the mechanical skill which solves every problem, but in the quite unaccountable power wherein each complexity resolves and unfolds naturally, easily, inevitably — and even spontaneously. The imagination has free play in episodic invention as if unaware of constricting bounds. The discourse is warm, eagerly embracing for its best advantage a formal scheme which to another would be something like a strait-jacket. *The Art of Fugue* is no textbook. A student could be inspired by it, but the personal, art-concealing style of Bach cannot be imitated.

The numerous current editions of the work attest the tardy realization of what it contains. C. Hubert Parry in his biography of 1909 skimmed the *Art of Fugue*, calling it a "tantalizing enigma with beautiful moments," but "not fit to be played as practical music." Philip Spitta in his biography of 1899 was warmer. Writing about the "gigantic fugue" he deplored the obscurity which had so long surrounded "a composition of incomparable perfection and depth of feeling. Although it has always been mentioned with special reverence as being Bach's last great work, it has never yet formed a part of the life of the German nation." Witness the loving care with which such later Bach specialists as Schweitzer and Tovey have dwelt upon this work. As for composers of today. Roy Harris in his preface to his edition for string quartet acknowledges his indebtedness to the *Art of Fugue*. "It opens the door to the past for us and yet it is not strange to our ears. Its harmonic texture forms the foundation of the music which followed Bach and which we have already digested. Yet at the same time it summed up the race experience and musical resources of the three centuries that preceded him. In his music we find the contrapuntal devices of the great 16th Century, the melodic resources of Italian opera and the ornamentations of the dance forms. Bach's music stands as a portal to the past and we have the key. Considered in this light it is small wonder that Bach is becoming an increasingly important factor in our musical life today. It offers today a twofold challenge to our attention. We must live with it and realize in our own terms what great expressiveness can be attained through the solution of the structural problems implicit in the principles of fugue and variation."



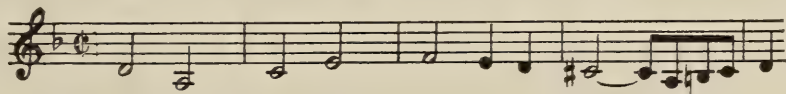
The first four counterpoints are scored by Ernest Munch for the strings alone, in four parts.

I. (Contrapunctus 1).^{*} The subject upon which the entire work is to be based is as follows:



It is simply stated in each of the four voices and repeated with connecting episodes. Since all further fugal devices are saved for later, Bach's ingenuity is here called upon to give the music flow and variety without further resources.

II. (Contrapunctus 3). The theme is inverted:



and given a counter-subject, sinuous and chromatic. Here again the nature of the whole movement is determined by a figure devolving upon itself.

III. (Contrapunctus 2). The subject in its original form is repeated verbatim until the last four even eighth notes, when instead the composer begins a new rhythmic figure which continues against the second entrance of the theme and never ceases, the movement so attaining its distinctive character.

IV. (Contrapunctus 4). Bach bases his discourse on the inversion of the theme in the previous movement. He works the final eighth notes into an even, running figure bandied between the voices inverted alternately, into a continuous accompaniment to the repetitions of the subject. Until now the interest and variety have come in the rhythmic stress, harmony, or modulation through episodes which themselves are engendered within the narrow bounds of the simple basic figuration.

From this point the orchestration is for strings and winds.

V. (Contrapunctus 9). This is a double fugue consisting of a running scale figure with which the main theme is combined. It is labelled *alla duodecima*, which means that the main subject can be introduced either above or below the other at the range of a twelfth without trouble

^{*} The "contrapunctus" numbers accord with the Bach Gesellschaft supplement and the Graeser edition (as reprinted by Kalmus).

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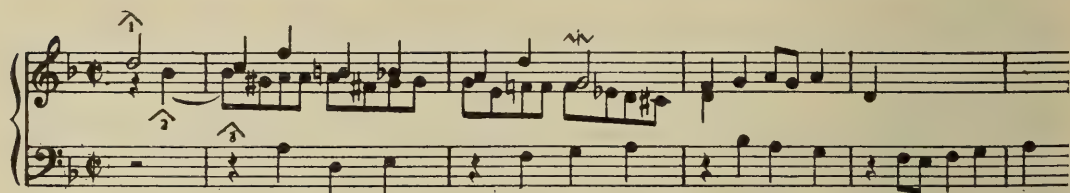
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from the difference in interval. It ultimately appears as a bass in the majestic extension of augmentation.

VI. (Contrapunctus 10). This is another double fugue *alla decima*, or invertible at the interval of a tenth which is useful in that it admits the introduction of sixths and thirds. A new subject is combined with the basic one.

VII. (Contrapunctus 8). Triple Fugue. Bach has made use (in three fugues here omitted) of contrary motion, the result of combining the theme with its inversion, and also stretto, diminution, and augmentation. He now adds to freedom in motion a sudden enrichment of thematic material by the combination of two subjects with the basic one. The third is a variation of the original subject, the three may be quoted simultaneously from where they first so appear:



The possible combinations of three themes one above the other are theoretically six, each combination producing new sets of harmonic intervals.

VIII. (Contrapunctus 11). In this contrapunctus and the one to follow the organ is added to the orchestra.

A Triple fugue. The subjects of the previous fugue are used here in inverted form and in four voices instead of three. Bach, inverting themes previously used for another complicated requirement, encountered difficulties when their arbitrary form, conditioned by earlier needs, had to meet a new and equally complicated one. Tovey takes delight in showing how Bach inevitably runs into snags, and each time, with a bold stroke of genius, finds the way to handle his dilemma. But complexity never impedes the warm and even flow. "He sums it up," writes Tovey, "as a majestic and gorgeous movement which grows upon acquaintance."

IX. (Contrapunctus 19). This was designed as a cluster of fugues to be developed successively and then combined. The three subjects

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presented bear no definite relation to the foregoing thematic scheme. The third has for its opening notes B (flat) A C H (B natural).*



The music suddenly breaks off, and at this point Emanuel Bach has written on the original manuscript: "In this fugue where the name B A C H has been brought in as a counter-subject, the composer died." This fugue in its unfinished state was included in the original edition as has been pointed out, and is now generally accepted as a fourfold fugue in which the fourth subject, which had not appeared, was to be the main subject, so establishing the relation of this movement to the whole. In this performance, and in every other edition, with one exception, the fugue ceases in mid-course, as does the original manuscript. With far more temerity than those who have tried to write an ending for "Edwin Drood," and a good deal less than those who have tried to finish Schubert's "Unfinished," Tovey, editing an edition in open score, laid out what he called a "conjectural execution" of the great projected scheme in 79 additional bars in continuing open score, spurred by Nottebohm's discovery that the three themes given would combine neatly with the over-all motto theme if introduced. He allowed himself to dwell on the complementary possibilities of the sedate first theme which he called the "canto fermo," the second theme in running eighths which he called the "coloratura," and the third, B A C H theme with its rich chromaticism. A remark by Tovey elsewhere could be called an apology: "We need not hope to capture Bach's spirit by wrestling with his technique."

At the end of the Art of Fugue, its first publishers have established the custom since followed of performing at the end the chorale prelude which Bach dictated shortly before his death. This chorale is here performed by the organ alone. The organ chorale moves serenely and in apparent simplicity through harmonies of great beauty. Each phrase of the chorale is treated fugally, and with its inversion, while, at intervals, the phrase is sung in long notes by the soprano voice over the closer discourse.

* It seems strange that until the very end of his life it apparently did not occur to Bach to write a fugue on the subject his name provided. Emanuel reports that his father once remarked on the musical implication of his name, yet there is no other fugue by him on this motto (at least none that the Gesellschaft admits as his own). It is well known that Schumann and Liszt among others disported themselves on this proposition.

SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, Bavaria, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The "Symphonia Domestica" had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.* The "Symphonia Domestica" was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, tuba, four saxophones *ad lib.*, four kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, two harps, and strings.

The "Domestica" divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going. (b) Dreamy. (c) Fiery.

The wife's themes:

(a) Lively and gay, (b) Grazioso.

The child's theme:

Tranquil.

II. Scherzo.

Parent's happiness. Childish play.

Cradle song (the clock strikes seven in the evening).

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra*." Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater — so much so that he wrote an entire book to voice his disapproval in all its completeness.

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III. Adagio.

Doing and thinking. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked "*gemächlich*" ("comfortable," "good-humored," "easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked "*mürrisch*," but it is not sufficiently "grumpy" to ruffle the prevailing serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte*. The first theme, repeated by the bassoons and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's

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first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe d'amore, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

* Over brass notes in the score is inscribed: "*Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'*"

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By the Boston Symphony Orchestra

Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites Nos. 1, 2, 3, and 4; Prelude in E major
Beethoven	Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis; Overture to "Egmont"
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture
Copland	"El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melvyn Douglas)
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson	Symphony No. 3
Harris	Symphony No. 3
Haydn	Symphonies No. 94 "Surprise" (new recording); 102 (B-flat)
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4, "Italian" (new recording)
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (338); Air of Pamina, from "The Magic Flute" (Dorothy Maynor); Serenade No. 10, for Winds
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5; Dance from "Chout"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	Gymnopédie No. 1
Schubert	"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
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Sibelius	Symphonies Nos. 2 and 5: "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Sere- nade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor
Wagner	Prelude and Good Friday Spell from "Parsifal"; Over- ture to "The Flying Dutchman"
Weber	Overture to "Oberon"

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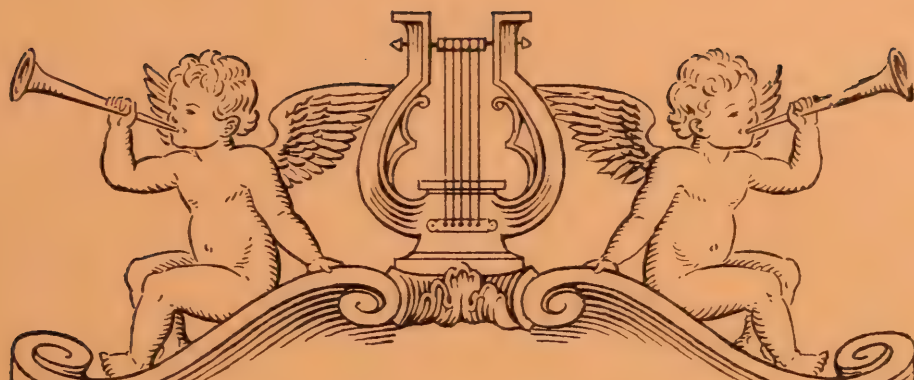
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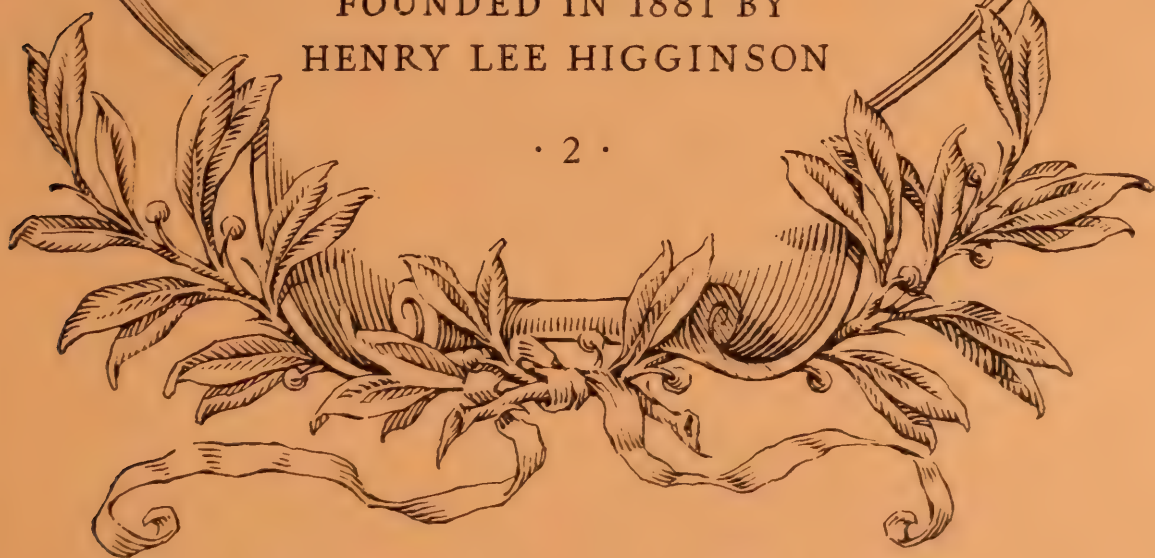
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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

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Concert Bulletin of the Second Concert

FRIDAY EVENING, *December 9*

with historical and descriptive notes by

JOHN N. BURK

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[Sixty-ninth Season, 1949-1950]

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SECOND CONCERT

FRIDAY EVENING, DECEMBER 9, at 8:30 o'clock

Program

LEONARD BERNSTEIN *Conducting*

MOZART.....Symphony in D major, "Haffner,"
No. 35 (Köchel No. 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto; Trio
- IV. Finale; Presto

MOZART.....Piano Concerto in B-flat major
(Köchel No. 450)

- I. Allegro
- II. Andante
- III. Allegro

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

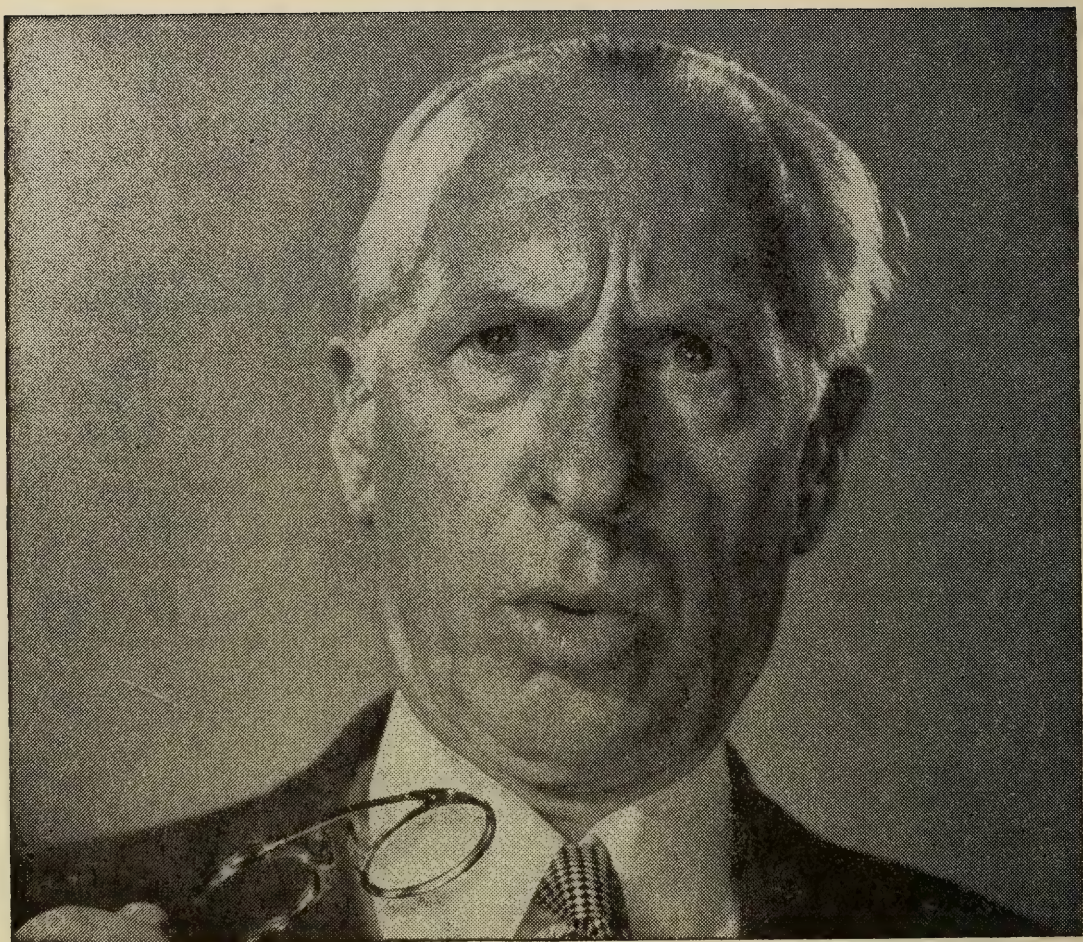
- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

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UNITED NATIONS CONCERT

THE United Nations will celebrate the first anniversary of the adoption of the universal declaration on Human Rights on December 10 throughout the world by a concert of the Boston Symphony Orchestra (Charles Munch, Music Director) which will be led by Leonard Bernstein, at Carnegie Hall, New York City.

Yehudi Menuhin, the world renowned violinist, will appear as soloist with the Orchestra. Other distinguished soloists from various countries together with the Collegiate Chorale will participate in the choral finale of Beethoven's Ninth Symphony. Included on the program will be the premiere performance of a new work by Aaron Copland, noted American composer, based on the preamble to the charter of the United Nations.

The audience which will include representatives of delegations of member states will be addressed by General Carlos P. Romulo, President of the United Nations General Assembly, Mrs. Eleanor Roosevelt, the United States delegate who played a vital role in drafting the Human Rights Declaration, and Mr. Trygve Lie, Secretary General of the United Nations.

The entire program will be televised by the full NBC-TV network from 6:00 to 7:30 P.M. Saturday, December 10, and broadcast coast to coast at 2 P.M. Sunday, December 11, by the National Broadcasting Company.

LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted orchestras abroad as guest during the last four summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. His symphony with piano solo, based on W. H. Auden's *Age of Anxiety*, was introduced at these concerts last season.

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, January 20, 1933 (Albert Stoessel), January 13, 1939 (Georges Enesco), October 17, 1941, and December 21, 1945 (Fritz Reiner), January 21, 1949 (Thor Johnson).

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Bürgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, "*Die Entführung aus dem Serail*," which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the

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moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening *allegro* ready:

"You will make a wry face when you see only the first *allegro*; but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante*, and the last movement; if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

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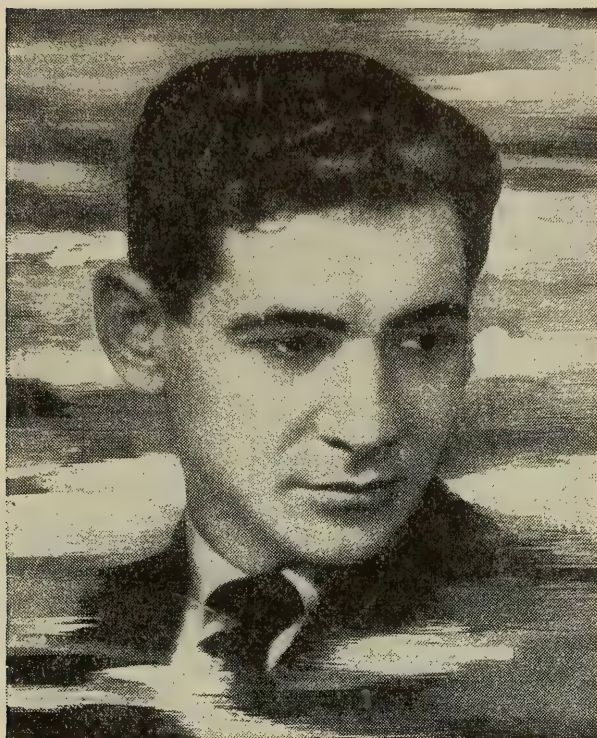
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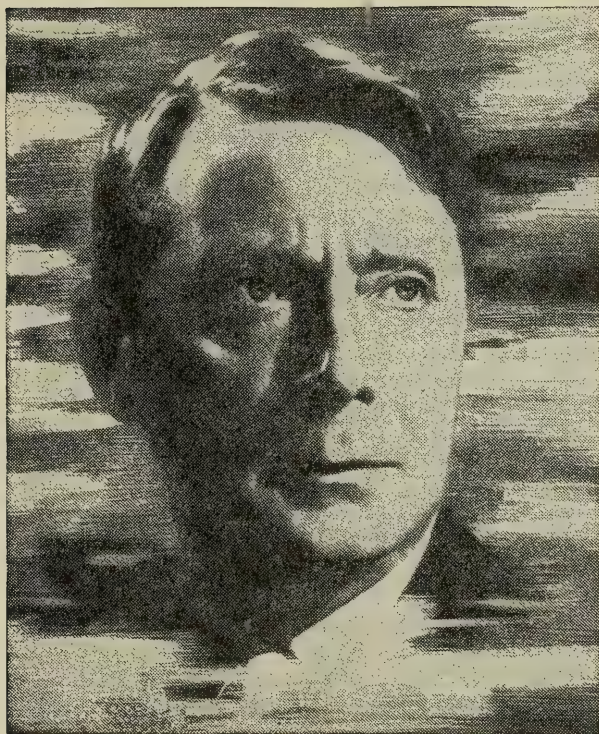
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Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*ich wusste kein Wort mehr davon*]', and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a *Sinfonia Concertante*, a symphony *finale*, an improvisation by Mozart, and, interspersed, four arias by various singers.

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PIANO CONCERTO IN B-FLAT MAJOR (K. No. 450)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was completed March 15, 1784, in Vienna. The orchestration consists of one flute, two oboes, two bassoons, two horns, and strings.

PIANOFORTE concertos were extremely useful to Mozart in Vienna in the Lenten season, when concerts could be profitably given at the houses of wealthy patrons, and bolstered by a new composition in which Mozart could appear as virtuoso. The spring of 1784 was no exception. The Piano Concerto in E-flat (K. 449) is dated February 9; the present Concerto, March 15; a Concerto in D major (K. 451) was

*"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."

completed on March 22; and the Concerto in G major (K. 453) on April 12. The G major and E-flat Concertos were written for the particular use of Mozart's pupil in Vienna, Barbara (or Babette) von Ployer. We have the composer's word that "Fräulein Babette" played the G major Concerto at a concert in her father's house in Döbling, a suburb of Vienna.

That Mozart thought well of his spring crop of concertos in 1784 is indicated in the following letter written to his father on May 26 of that year:

"In your last note," he wrote, "I have the news that you received my letter and the music safely. I thank my sister for her letters and as soon as time permits I shall certainly write also to her. Meanwhile pray tell her that Herr Richter is mistaken as to the key of the concerto, or else I have read incorrectly a letter of yours. The concerto Herr Richter praised so warmly to her is that in B-flat major, the first I made and the one he praised so highly to me at the time. I really cannot make a choice between these two concertos [B-flat and D]. I regard them both as concertos to make the performer sweat; but as regards difficulty, the B-flat concerto has the advantage over that in D.* For the rest I am very curious to know which of these three concertos, in B-flat, D and G, pleased you and my sister most. The one in E-flat does not enter into the matter. It is a concerto of quite a peculiar kind and written rather for a small orchestra than for a big one — so I speak only of the three big concertos. I am curious to know whether your judgment accords with the general opinion here and also with mine. Candidly, it is necessary to hear all these well performed with all their parts. I am quite willing to wait patiently until they are returned to me, as long as nobody else is allowed to lay hands on them.† I could have got twenty-four ducats for one of them today, but I think it better to keep them by me a year or so and then make them known by publication."

The orchestra takes in hand unassisted the expository matter, which

* This recalls some remarks of Mozart to his father in a letter a month earlier, about the pianist of his acquaintance, Herr Richter: "He plays well so far as execution goes, but, as you will discover when you hear him, he is too rough and labored, and entirely devoid of taste and feeling. When I played to him, he stared all the time at my fingers and kept on saying: 'Good God! How hard I work and sweat — and yet win no applause; and to you, my friend, it is just child's play!' 'Yes,' I replied, 'I too work too hard, so as not to have to work hard any longer.'"

† To prevent piracy, Mozart was compelled to choose his copyist carefully, and sometimes to keep an eye upon him.

JULES WOLFFERS

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devolves upon an up-sliding chromatic figure. The soloist, assuming at last the burden of discourse, makes up for a long delayed entrance by dominating the situation with a sparkling bombardment of scale passages and sixteenth notes in a rippling legato. Again in the *Andante* (in E-flat, 3-8), the piano delivers an uninterrupted and ornate *obbligato*, the orchestra for the most part merely fortifying the melody, which comes often from the pianist's left hand. In the final rondo, the composer sees fit to give his *tutti* an additional edge of brilliance by the inclusion of a flute (hitherto silent). The cadenzas in the first and last movements are Mozart's own.

Sacheverell Sitwell, poet of the "Rio Grande," discusses Mozart's piano concertos in his book on this composer (1932). He makes no attempt at studious research, but calls himself "a complete and uninitiated amateur." He touches fondly upon his especial favorites in the treasury of "the greatest artist of the Rococo period," as if eager to share with everyone his delight in them.

Like many others he places great value upon the piano concertos. "This is one of the most delightful of the forms in which Mozart's genius asserted itself. Freedom of imagination, neatness, and poetry could go no further. These things are apparent at the first hearing of a Mozart concerto, and deeper acquaintance with them leaves this impression unimpaired, while it discovers a much greater difference in style than would be thought possible when the quantity of his work in this direction is considered. Perhaps the reason for this is that his personal contact with the music was much closer than in, for instance, one of his own symphonies. In fact, he played the solo part in both his violin and pianoforte concertos, and his very evident personal fastidiousness made him as careful of the effect he produced as if it was a question of the suit of clothes he was wearing at the concert. Of course his own actual playing of the solo part was designed to show off his particular talents of execution. We have, therefore, in the concertos Mozart, himself, as though these beautiful compositions were a set of frames for his own portrait.

"But they were much more than a mere machinery of display for the instrument. Some of them may be described as copious patterns

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of decoration in the manner of the very finest Rococo stucchi, but such comparative easiness is only to be remarked in the least good of them. In others of them there is work on his very best level. There are pastoral, Arcadian scenes of an indescribable poetry, and so apparently simple that they are the very breath of inspiration itself. In some instances he has given a military turn to the finale so that it has all the stir and clang of martial music with the colours of bright uniforms. Then, again, with a flourish or two of the *cor-de-chasse* he evokes all the romance of hunting in the autumn woods; the winding of horns through the trees, the burnished leaves, even the early frost and the bonfire-smoke. Other movements may be more serious, like intellectual problems, set, and solved of themselves with all the ease of a successful card-trick. In the later of his concertos the atmosphere becomes grave and solemn, charged with tragedy. On the lighter side there are delightful moments like a brilliant conversation in a charming room; and, to end with, there are often enough his rondos, which, alone, and in themselves, embody so many different forms of gaiety."

Sitwell delights in the fact that there are as many as twenty-five piano concertos, "for this makes it impossible for any number of the ordinary public to become satiated with them. And this astonishing number does not take account of four more concertos which are adaptations, by Mozart, of works by other composers; nor of concertos by him for two and three pianofortes and orchestra. Of the twenty-five works more directly in question the author has heard a bare half-dozen, and his ignorance has had to be supplemented by reference to all the available published accounts of them. But it may be taken for a certainty, that, if all are delightful, at least a dozen of these pianoforte concertos are works of the very highest possible quality, are, in fact, undisputed masterpieces of their sort. It is, therefore, the more remarkable that they are so seldom performed, since more of the Mozart that the world loves lies concealed in them than in any other branch of his protean activity."

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SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season,

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when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtlach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtlach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss*! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtlach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers,

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however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

“It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt’s symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms’ instrumental works, and especially this Second Symphony.”

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The C minor symphony has long ceased to be “complex,” “obscure,” “forbidding,” even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its “sternness” with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential “prettiness,” with which Brahms’ earnest friends once reproached him.

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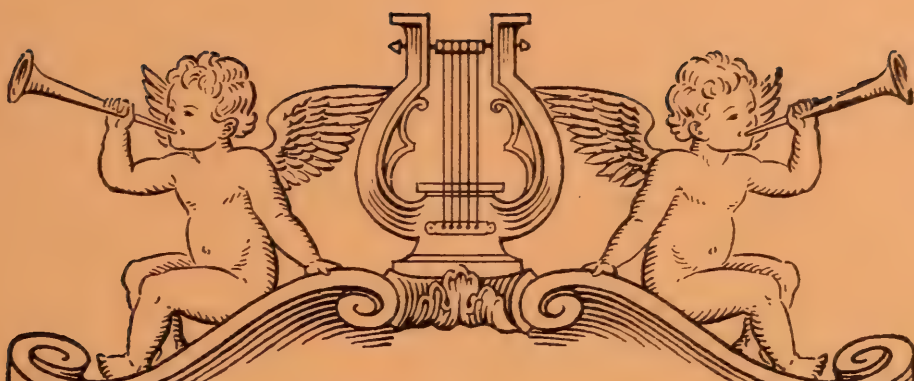
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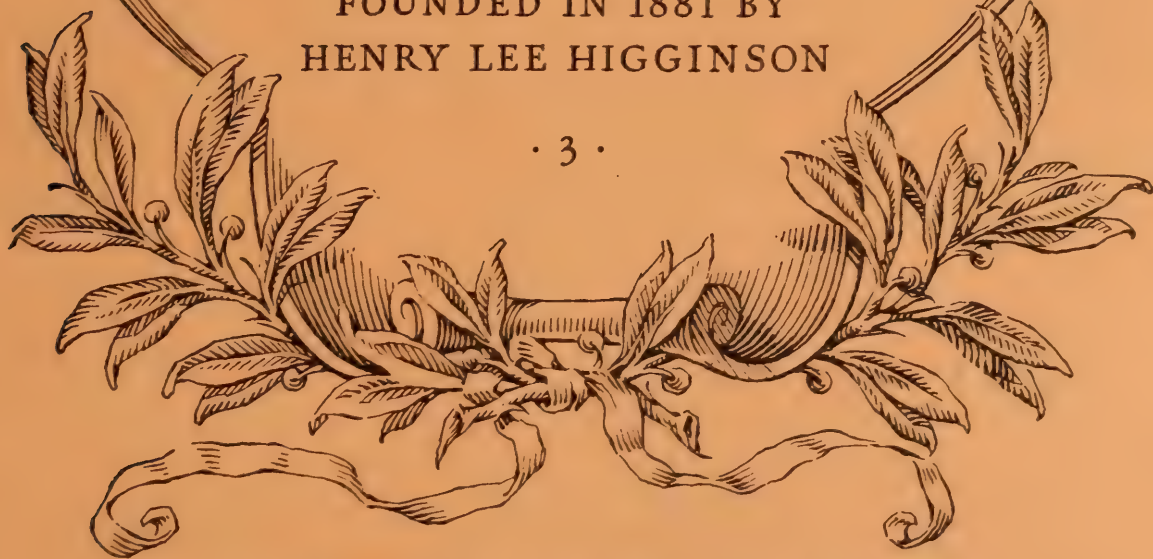
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with historical and descriptive notes by

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- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

- I. Andante; allegro
- II. Romanza
- III. Scherzo
- IV. Largo; Finale

(Played without pause)

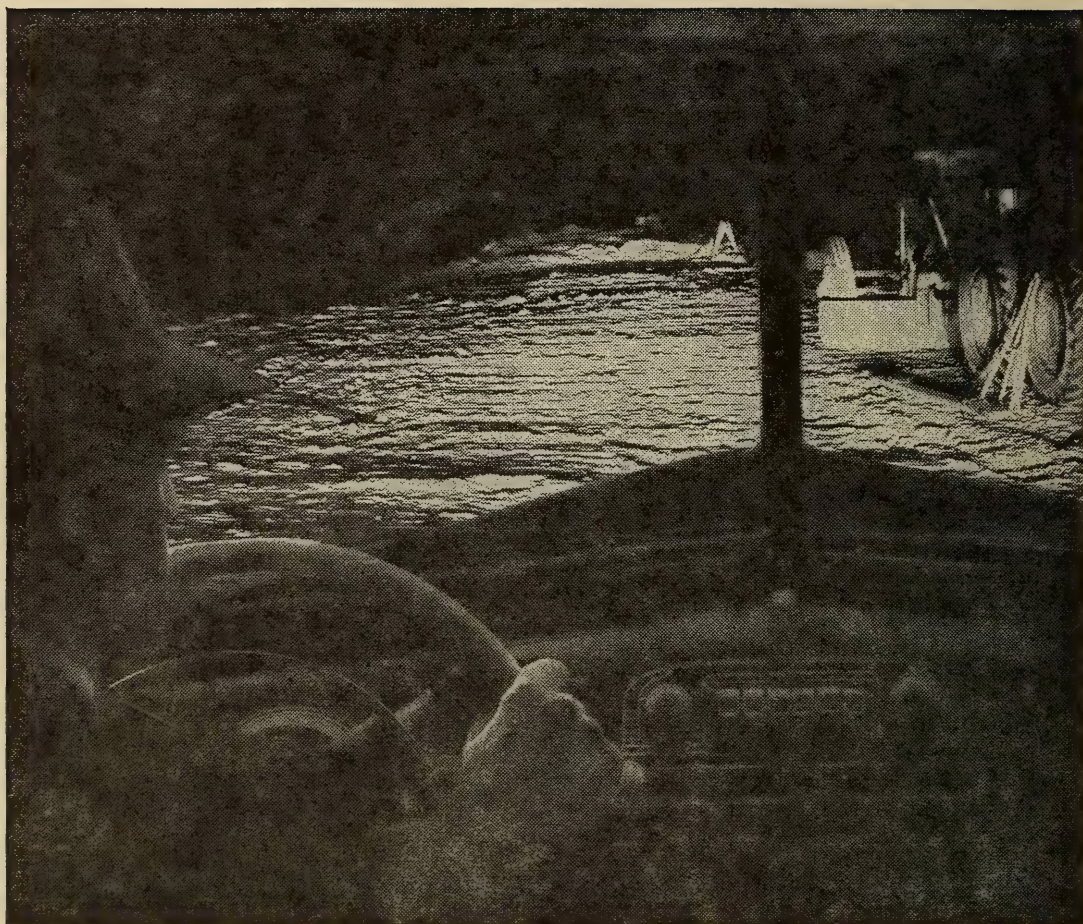
I N T E R M I S S I O N

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, four horns, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the

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pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert avait été composé exprès par le fameux Handel.*" And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many move-

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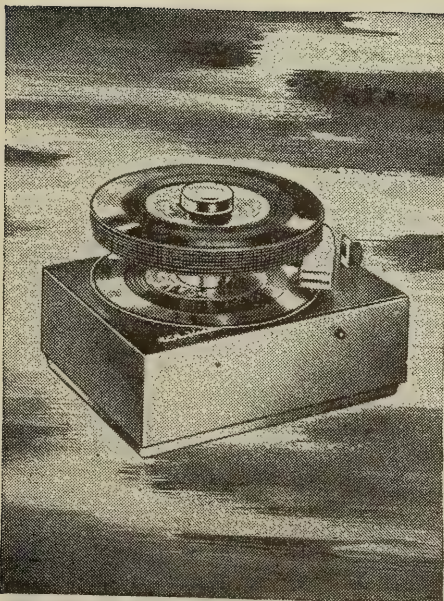
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ments and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive*

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Bill-

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roth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the

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wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

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Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk,

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and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

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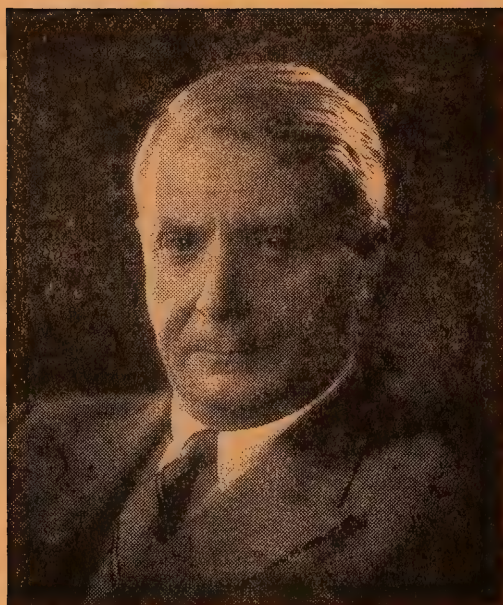
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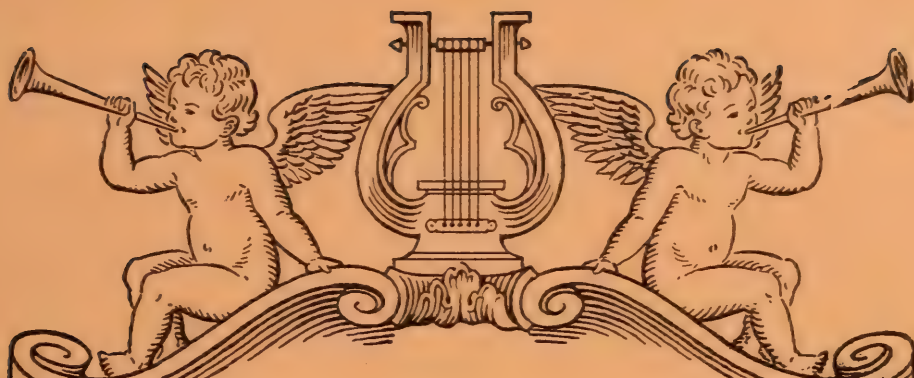
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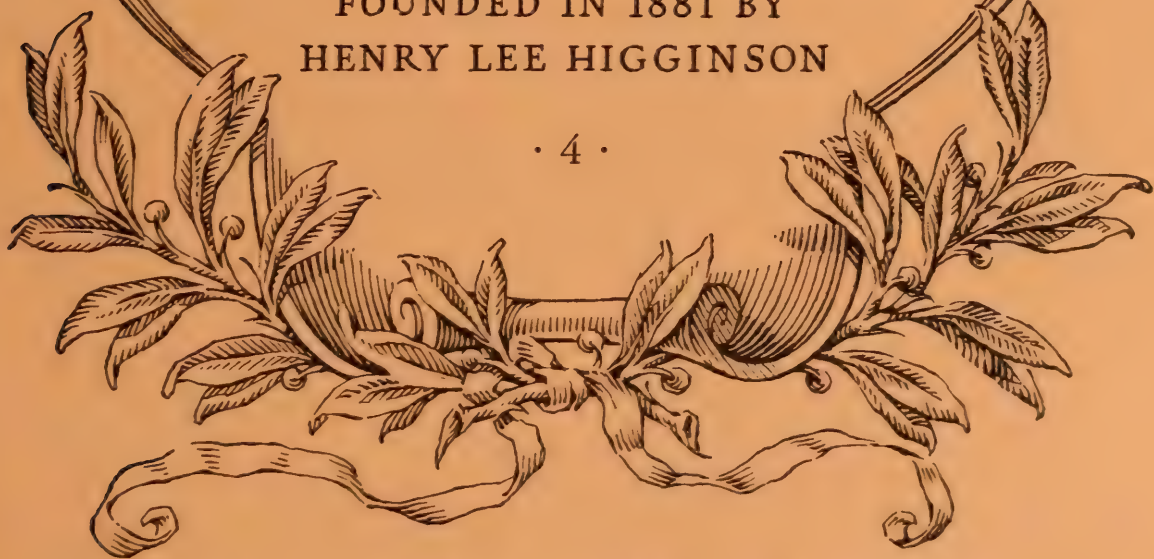
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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

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Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *February 17*

with historical and descriptive notes by

JOHN N. BURK

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Series B — Aug. 3, 5, 6

Beethoven — Symphony No. 6; Strauss — “Death and Transfiguration,” “Till Eulenspiegel”; Haydn — Symphony No. 92; Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Santoro — Symphony No. 3; Ibert — Escales; Rimsky-Korsakov — Scheherezade.

Series C — Aug. 10, 12, 13

Bach — Mass in B Minor; Ravel — “Mother Goose” Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts); Prokofieff — Symphony No. 6; Brahms — Symphony No. 1.

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FOURTH CONCERT

FRIDAY EVENING, FEBRUARY 17, at 8:30 o'clock

Program

BARBER.....Overture, "The School for Scandal"

MENDELSSOHN.....Symphony No. 5 in D minor,
"Reformation," *Op. 107*

- I. Andante; Allegro con fuoco
- II. Allegro vivace
- III. Andante; Chorale: "Ein feste Burg"; Allegro vivace; Allegro maestoso

I N T E R M I S S I O N

STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)

DEBUSSY....."La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer
 - II. Jeux de vagues
 - III. Dialogue du vent et de la mer
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OVERTURE, "THE SCHOOL FOR SCANDAL," *Op. 5*

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture was performed by the Boston Symphony Orchestra, November 15, 1940, and repeated October 16, 1942.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE piece is a concert overture intended, not as an introduction to a dramatic performance, but as an approximation in music of the spirit of Sheridan's comedy. The pattern is classical. The music begins *allegro molto vivace* with a flourish and a bright leaping theme for the full orchestra over a swift figure in the violins. The strings take the theme in 9-8 over pulsating chords in the winds. The energy spreads itself in a *ff* climax and the second theme, properly lyrical, is sung by the oboe and then the violins. There is development of the earlier material in the original brilliant vein and a return of the second theme, now brought in by the English horn and taken up by the strings. The overture closes in a sparkling *tempo primo*.

Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed, besides his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, Violin Concerto, "Commando March," Second Symphony (dedicated to the Army Air Forces), Violoncello Concerto, and "Knoxville, Summer, 1915," for Soprano and Orchestra. His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," and "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums). He has also written a number of songs.

He served in the United States Army as Corporal in the Army Air Corps.

Robert Horan has described Samuel Barber's aesthetic in *Modern Music* (March-April, 1945):

Since the ancient part of this century, when the movement of modernism in music, as in all the arts, was embarked upon; since its tar-and-feather days of riot and conversion when the première of a new work constituted a breach of the peace, musical composition seems to have suffered from a fraudulent energy, a kind of "middle age." There is an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."

If music has lost some of its earlier vitality, musical criticism, on the other hand, has become perverse and deceptively sophisticated. It is a commonplace to hear Wagner referred to as "pleasant" or the Beethoven symphonies as "nicely made"; which is simply a reversal of the critical terminology for standard works so that certain contemporary ones may be more easily included on the same level. It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without — the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to pedestrianism, although his work suffers occasionally from a false sense of security.

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country. . . .

It is in pieces such as these [the Second "Essay" and the Adagio for Strings] that one discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

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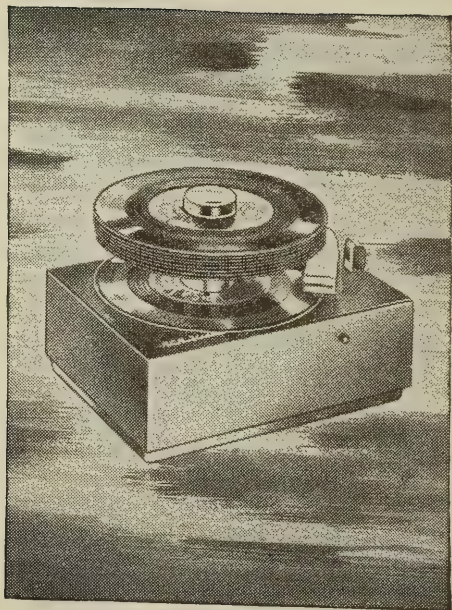
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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie*, Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, and March 29, 1945.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, "*Ein' feste Burg ist unser Gott*," becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which

*The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plain-song in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636-37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

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Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black

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column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography. Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939, and repeated, again under the composer's direction, January 14, 1944.

The orchestration of the suite is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with "*Chiffres dansants*" not unlike Schumann's "*Lettres dansantes*." The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène*, at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.

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"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

Academy of Music, Brooklyn

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

FIFTH CONCERT

Friday Evening, March 17

Rehearsal Broadcasts of the Boston Symphony Orchestra are given weekly on the NBC Network (Station WNBC, Sundays 1:30-2:00 P.M.)

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than "*La Mer*" to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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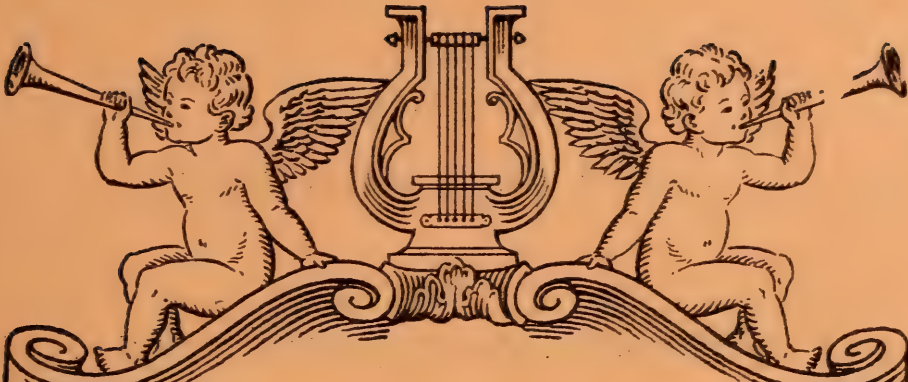
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Boston Symphony Orchestra

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Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *March 17*

with historical and descriptive notes by

JOHN N. BURK

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Series B — August 3, 5, 6

Beethoven — Symphony No. 6; Strauss — "Death and Transfiguration," "Till Eulenspiegel"; Haydn — Symphony No. 92; Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Ravel — "Mother Goose" Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts).

Series C — August 10, 12, 13

Bach — Mass in B Minor; Berlioz — Harold in Italy; Ibert — Escapes; Villa-Lobos — Choros 10; Prokofieff — Symphony No. 6; Brahms — Symphony No. 1.

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FIFTH CONCERT

FRIDAY EVENING, MARCH 17, at 8:30 o'clock

Program

HAYDN.....Symphony in D major, No. 104

- I. Adagio; Allegro
- II. Andante
- III. Menuetto: Allegro
- IV. Allegro spiritoso

BERLIOZ.....Overture to "Béatrice et Bénédict"

BERLIOZ.....Excerpts from "Romeo and Juliet,"
Dramatic Symphony, *Op. 17*

Love Scene: Serene Night — The Capulets' Garden silent and deserted
Queen Mab, the Fairy of Dreams
Romeo alone — Melancholy — Concert and Ball — Great Feast at the
Capulets'

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto; Vivace
 - II. Allegretto
 - III. Presto; Assai meno presto; Tempo primo
 - IV. Allegro con brio
-

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SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn composed, although numbered the seventh in the London series of twelve, was first performed May 4, 1795, in the auditorium of the King's Theatre, London.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

HAYDN, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, returned to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph bears the legend "The twelfth which I have composed in England."* Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The concert at which the symphony was brought out was given on May 4, 1795, in the King's Theatre, the famous house where David Garrick, Mrs. Siddons, Charles Dickens (as an amateur player) and many other celebrities had performed, and where still more, such as Edmund Kean, were to be seen. This concert was a notable occasion, for the violinist Viotti and an array of singers of considerable fame displayed their talents. The program opened with the first movement of the "Military Symphony" (also of the London series),

* When Haydn wrote this inscription upon the manuscript, he gave an unquestionable chronology to at least this one of the symphonies, and since the careful ordering of Mandyczewski for the newer Breitkopf and Härtel edition discloses exactly 104 symphonies, it necessarily bears that number. But so bewildering has been the ordering of Haydn's symphonies these many years that even this one has possessed various identifications. It was first thought that Haydn's symphonies reached the number of 180, a number gradually reduced by the study and sifting of legitimate manuscripts. The by no means inconsiderable number of 104 is not quite all inclusive, for several more early symphonies have since been found. The fact that this symphony has long been known as Number 2 in the earlier Breitkopf and Härtel listing, that it was previously 144 in the thematic catalogue of Wotquenne (1902), 75 in the catalogue of Zulehner, 109 in that of Pohl, the 7th in the listing of the London Philharmonic Society, and the 118th in Haydn's own catalogue of his works, will show how difficult it has been for a person to speak of his favorite symphony of Haydn with any confidence that his neighbor will know which one he is talking about. Another past method of identification was that of attaching letters of the alphabet from A to W to certain of the symphonies (so long as the alphabet lasted). A resort of desperation, perhaps, was the tagging of certain symphonies with special names. This one, for example, was known as the "London" Symphony. The new Breitkopf and Härtel numbering, now generally adopted, bears encouraging signs of proving definitive.

continued with an air by Signor Rovedino, an oboe concerto, a duet by Mlle. Morichelli and Signor Morelli. The first part of the program was concluded with the performance of the new symphony. In the second part, the second, third and fourth movements of the Military Symphony were performed, after which Morelli, Viotti, and another prima donna, Mlle. Banti, continued the program, which was rounded off by a "*finale*" of Haydn. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden [about \$2,000]. One can make as much as this only in England." The Austrian added in English about the singing of Banti: "She sang very scanty" — a remark which speaks better for the composer's command of English than for his gallantry toward a singer who was one of the best known and admired of her century. Haydn had no reason to complain about his profits in England. When he left the island for the last time, about three months later (August 15), his accounts showed an income from concerts, music and lessons of 1200 pounds. An account of 100 guineas for twenty-six appearances at Carlton House, at the order of the Prince of Wales, was outstanding, but a bill sent from Vienna brought a prompt settlement by Parliament.

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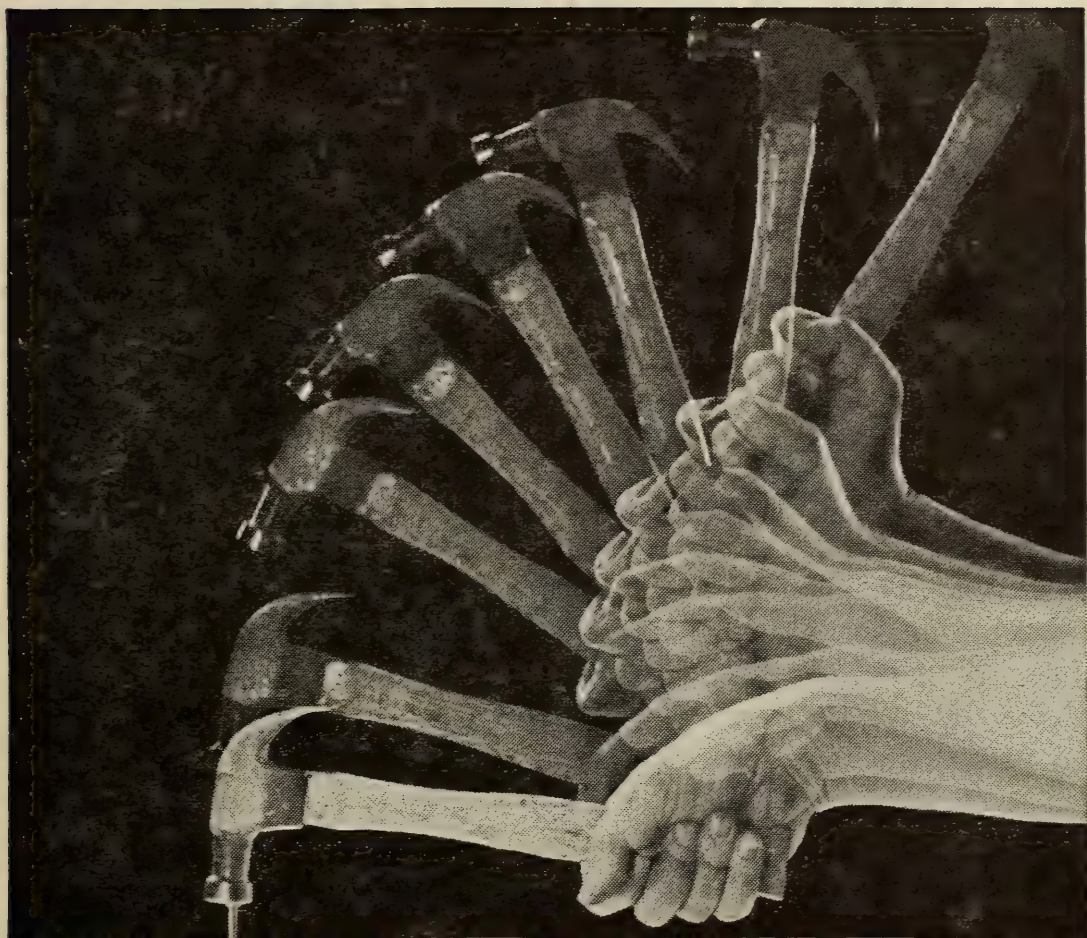
SHERATON HOTELS

The title "London," given to Haydn's last symphony in the country where it was composed, first performed and especially beloved, surely had no connection with its musical contents. The theme of the *finale* is as clearly an Austrian rural dance as if it had been noted down in a village tavern, and indeed it would hardly have seemed out of place in the scherzo of Beethoven's "Pastoral" Symphony. W. H. Hadow, in "A Croatian Composer — Notes Toward the Study of Joseph Haydn," quotes numerous popular Croatian melodies, and compares them directly with themes from Haydn's symphonies and quartets. Haydn here borrowed the song "Oh, Jelena," which belongs to the district of Kolnov near Oedenburg, but was also familiar in Eisenstadt. "Variants of this melody," writes Mr. Hadow, "are found in Croatia proper, Servia, and Carniola."* Haydn has kept the melodic contour of the opening phrase, retouched and repointed the whole, giving it an added character and sparkle without changing its original spirit.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, but modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

* "Michel Brenet," in her book on Haydn (1926), takes issue with Hadow, and conjectures that these may after all have been original melodies of Haydn which subsequently drifted into the popular consciousness and were thence collected by Dr. Kuhac. "During the time Haydn lived at Eisenstadt or Esterhaz, when his music resounded day and night in the castle and gardens of his prince, why should not his own airs or scraps at least of his own melodies have stolen through the open windows and remained in the memories first of the people whose duty it was to interpret them, or who were obliged to hear them, and then of the scattered population of the surrounding country?" Hadow confutes this staunch defender of the originality of Haydn in a preface to her own book. "Which is more likely — that these were orally transmitted like all early folk songs and that Haydn found them and used them, or that the peasants 'heard them through the windows,' memorized them at a single hearing, fitted them to secular words, and carried them through the taverns and merry-makings of their native villages? Three of the melodies, for example, appear in the seventh Salomon symphony [No. 104] which was written for London after the Esterhazy Kapelle had been disbanded. Where and how could the villagers have come across them?"

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OVERTURE TO "BÉATRICE ET BÉNÉDICT"

By HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869)

Berlioz' *Opéra Comique, Béatrice et Bénédict*, was first sketched in the autumn of 1860, completed February 25, 1862, and first performed at Baden, August 9, 1862, at the Théâtre de Bade, the composer conducting. There followed a production at Weimar April 8, 1863. It did not reach France until June 5, 1890, when Lamoureux conducted it at the Odéon. There was a revival at Leipzig April 19, 1913, under the direction of Josef Stranski, who revised the score and text. The opera was performed in English at Glasgow, March 24, 1936.

The overture calls for flute and piccolo, two oboes, two clarinets, four horns, two bassoons, two trumpets, cornet-à-piston, three trombones, timpani and strings.

ON January 19, 1833, Berlioz wrote to his friend d'Ortigue: "*A propos*, I am going to write a very lively opera upon Shakespeare's comedy, 'Much Ado About Nothing.' Such being the case, I will ask you to lend me the volume containing it." This plan, formed at a time when Berlioz was deep in Shakespeare, did not take effect for twenty-seven years, and indeed his single venture into a comedy was destined to become his last work. He composed it at the insistence of Bénazet, the manager of the theatre at Baden-Baden. He expanded his original plan of one act into two as the music progressed. He wrote the libretto himself, faithfully following Shakespeare's text and concentrating upon the characters of Beatrice and Benedick.* Berlioz admitted in a letter that Shakespeare's original title, which he quoted as "*Beaucoup de bruit pour rien*" (in German it becomes *Viel Lärm um Nichts*) was a dangerous one which would enable his enemies to apply the phrase to the music contained. His text was a close translation of chosen passages from the original Shakespeare, with the interpolation of the character of Somarone, a musician, ("*maître de chapelle*"), which was considered as a caricature of his adverse critic, Fétis. Berlioz was 59 when he first conducted his *opéra comique*, and far from well. In fact, he was in acute distress during the performance. According to the medical enlightenment of that time his ailment was "intestinal neuralgia." The composer was honored and applauded, the production given him was excellent, and the Beatrice, Mme. Charton-Demeur, so delighted him that he insisted none other must sing Dido in his *Les Troyens*. This she did, to his

* The title-page of the published score gives the title in English as "Beatrice and Benedict," an error generally made on account of the French version of the name.

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great satisfaction. There was a second performance and a production of *Béatrice* at Weimar on April 8, 1863, the libretto having been translated from the French into German by Richard Pohl. Berlioz reported to his friend Ferrand a "signal success," the same phrase he had used in reference to the Baden performance. But the reviews were not all that he made them out to be. He was not looked upon as suited for the *opéra comique* style. The grudging Hanslick, who reviewed the Weimar production in "The Musician," could not imagine "the man with the unkempt gray forest of hair, with the gloomy glance and the pessimistic contempt for the whole world as cut for this pattern." The overture in part he praised, calling it: "No masterpiece, it is true, but a genuine comedy overture, and in any case a great deal more natural, I may say; musically speaking more seemly than the overtures to *Waverley*, '*Les francs juges*,' and *Le Corsaire*." The general opinion seems to have been that whereas the musical genius of Berlioz had produced a charming score with some delightful moments, the stage piece as a whole, with its spoken dialogue, did not come off, and the composer's literal translation of the original banter of the reluctant lovers seemed to have lost its lightness, without which the adroit thrusts in word play become merely rudeness. Says "Signior Benedick of Padua" on first encountering Beatrice:

"What, my dear Lady Disdain! Are you yet living?"

Berlioz renders this:

"*Eh! quoi, Signora Dédain, vous vivez encore?*"

In German it comes out this way:

"*Wie! Mein liebes 'Fräulein Verrachtung'! Lebt Ihr auch noch?*"

Berlioz was well aware that *Béatrice et Bénédict* was not likely to be embraced by his French public, nor did it make much of an impression when it was there produced after his death. However, the *duo nocturne* between Hero and Ursula, "*Vous soupirez, madame*," became a popular concert number.

The overture is principally based upon the allegretto from the *duettino* at the end of the opera where the lovers are at last reconciled, "*L'amour est un flambeau*." A second theme, andante, is found in Beatrice's air in the second act, "*Il m'en souvient le jour du départ de l'aimée*," which Tiersot has referred to as "*une magnifique phrase à la Gluck*."

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THREE MOVEMENTS FROM "ROMEO AND JULIET," DRAMATIC SYMPHONY, *Op.* 17

By HECTOR BERLIOZ

Born December 11, 1803, at Côte St. André; died March 8, 1869, at Paris

"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Love Scene calls for two flutes, oboe and English horn, two clarinets, two bassoons, four horns, and strings. The Scherzo adds piccolo, two bassoons, timpani, bass drum, cymbals, small cymbals, and two harps. The movement of the Capulets' ball further adds two cornets-à-piston, three trombones, two triangles, and two tambourines.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The first performance in Boston took place on October 14, 1881, by Theodore Thomas's Orchestra, when Georg Henschel sang the baritone solo part. The Scherzo had been played here by Thomas's Orchestra, November 28, 1873. The same conductor brought forward the symphony in New York in 1876. The suite (as a whole or in part) has been performed at the concerts of the Boston Symphony Orchestra, February 17, 1888; March 1, 1889; November 24, 1893; April 17, 1896; December 8, 1899; February 6, 1903; April 21, 1916; November 23, 1917; March 28, 1919; March 11, 1921; March 10, 1922; December 14, 1923; October 16, 1942.

THERE should be no doubt about the character of this work," writes Berlioz in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions are to be expressed by the orchestra." The symphony opens with an orchestral introduction which is labelled "Combats. Tumult. Intervention of the Prince." There is a Prologue for Contralto Solo and Chorus, which Berlioz describes as "After the example of the Prologue by Shakespeare himself, in which the chorus exposes the action, and is sung by only fourteen voices." In a Scherzetto a tenor solo with small chorus gives a foretaste of the Queen Mab Scherzo to come. The second movement (here played) shows Romeo in lone meditation at the house of the Capulets. The Love Scene is the third movement (measures with chorus in the opening Allegretto are here omitted). The Queen Mab Scherzo is the only episode in which the Symphony does not strictly follow the chronology of the play. After it is a section entitled "Juliet's Funeral Procession (Fugued March for Chorus and Orchestra)." Mourners scatter flowers upon Juliet's bier. There follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Delirious Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Finale (Two Choruses representing the Capulets and the Montagues sing separately and, at the last, together). The Crowd enters the Cemetery. Fight of Capulets and Montagues. Air of Friar Laurence (Tenor Solo). Oath of Reconciliation."

(III.) *Scène d'amour. Nuit sereine — Le Jardin de Capulet, silencieux et désert.*

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

(IV.) *La reine Mab, ou la fée des songes. Scherzo.*

The Scherzo, *Prestissimo*, is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

Act I. Scene 4 — MERCUTIO:

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;

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The collars, of the moonshine's watery beams:
 Her whip, of cricket's bone; the lash, of film:
 Her waggoner, a small grey-coated gnat,
 Not half so big as a round little worm
 Prick'd from the lazy finger of a maid.
 Her chariot is an empty hazel-nut,
 Made by the joiner squirrel, or old grub,
 Time out o' mind the fairies' coach-makers.
 And in this state she gallops night by night
 Through lovers' brains, and then they dream of love:
 O'er courtiers' knees, that dream on court'sies straight:
 O'er lawyers' fingers, who straight dream on fees;
 O'er ladies' lips, who straight on kisses dream, —
 Which oft the angry Mab with blisters plagues,
 Because their breaths with sweet-meats tainted are.
 Sometimes she gallops o'er a courtier's nose,
 And then dreams he of smelling out a suit:
 And sometimes comes she with a tithe-pig's tail
 Tickling a parson's nose as 'a lies asleep,
 Then dreams he of another benefice.
 Sometimes she driveth o'er a soldier's neck,
 And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes, Spanish blades,
 Of healths five fathom deep; and then anon
 Drums in his ear, at which he starts, and wakes;
 And, being thus frightened, swears a prayer or two,
 And sleeps again. This is that very Mab
 That plats the manes of horses in the night;
 And bakes the elf-locks in foul sluttish hairs,
 Which, once untangled, much misfortune bodes.
 This is the hag, when maids lie on their backs,
 That presses them; and learns them first to bear,
 Making them women of good carriage:
 This is she —

ROMEO:

Peace, peace, Mercutio, peace;
 Thou talk'st of nothing.

MERCUTIO:

True, I talk of dreams,
 Which are the children of an idle brain,
 Begot of nothing but vain fantasy;
 Which is as thin of substance as the air;
 And more inconstant than the wind, who woos
 Even now the frozen bosom of the North,
 And, being anger'd, puffs away from thence,
 Turning his face to the dew-dropping South."

II. *Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.*

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. In a section marked *Larghetto espressivo* there is a melody for the wood winds over pizzicato arabesques for the 'cellos. The tempo becomes *allegro* and the ballroom strains more insistent. The themes of the *Larghetto* and the *Allegro* are combined. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

It was in December, 1838, that Paganini, excited by a performance of Berlioz's "Harold in Italy," knelt down upon the stage in the presence of lingering members of the orchestra and kissed the composer's hand — this according to the memoirs of Berlioz, who also tells how he received from Paganini a note of appreciation enclosing a bank draft for 20,000 francs. The gift seemed the more incredible in that Paganini had a reputation for being close-fisted. It was whispered at the time that the virtuoso was making a gesture of generosity for public effect; others said that he was taking the credit of an anonymous donor. Berlioz indignantly repudiated these cabals. His gratitude to Paganini was beyond words. He looked upon the gift as a release from the routine of his musical journalism, which would enable him to compose the music of his heart's desire. He told this to Paganini and consulted him as to what the subject of the work might be. Paganini answered:

"I cannot advise you. You know best what suits you best."

A wise answer! Berlioz's mind was his own, and Shakespeare's "Romeo and Juliet," the subject which he had been nurturing for years, was the inevitable decision. It was six years before that he had first beheld the lovely Irish actress, Henrietta Smithson, in the part of Juliet, which had transported him even more powerfully than her Ophelia of the night before.

"Ah, what a change from the dull gray skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy! From the melancholy, the cruel irony, the tears, the mourning, the lowering destiny of Hamlet, what a transition to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with the grip of an iron hand upon my heart, I cried to myself: 'I am lost! I am lost!' Knowing no English, I could grope but mistily through the fog of a translation, could see Shakespeare only as in a glass, darkly. The poetic web that winds its golden thread in network through those marvelous creations was invisible to me then; yet, as it was, how much I learned! An English critic has stated in the *Illustrated London News* that, on seeing Miss Smithson that night, I said: 'I will marry Juliet, and write my greatest symphony on the play.' I did both, but I never said anything of the kind. I was in far too much perturbation to entertain such ambitious dreams. Only through much tribulation were both ends gained."

And yet it cannot be said that Henrietta was the true cause of the symphony. She was rather the first eloquent spokesman before Berlioz of a subject which was written in his stars. The once entrancing "Juliet," whose statuesque beauty and sweet, dulcet voice had deprived her admirer of all reason, had since become a dumpy, pedestrian wife, nagging, complaining, indulging in fits of jealousy. But

Berlioz' vision of Juliet was undimmed. He speaks of his delight at last in plunging into his beloved subject: "of floating into a halcyon sea of poetry, wafted onward by the sweet, soft breeze of imagination; warmed by the golden sun of love unveiled by Shakespeare." Berlioz' first impressions seem to have been absolutely indelible. He tells us of the intensity of his childhood infatuation for "Estelle" which stayed with him to his last years: "The other love came to me in my manhood," he wrote after his wife's death, "with Shakespeare in the burning bush of Sinai, amid the thunders and lightnings of poetry entirely new to me. It prostrated me, and my heart and my whole being were invaded by a cruel, maddening passion in which the love of a great artist and the love of a great art were mingled together, each intensifying the other." "She inspired you," Liszt then wrote to him from Weimar, "you sang of her; her task was done." And Jules Janin, his loyal literary colleague, then wrote lines in long retrospect which must have deeply touched the composer:

"With what cruel rapidity pass away the divinities of fable! How frail they are, these frail children of Shakespeare and Corneille! Alas! it is not so very long ago, when, one summer's evening, in all the arrogance of youth, we saw her in a balcony overlooking the road to Verona, Juliet with her Romeo, Juliet, trembling in the intoxication of her happiness, listening to the nightingale of the night and the lark of the morning. She was in white, and listening dreamily, with a sublime fire in her half-averted glance. In her lovely, pure golden voice we heard the prose and poetry of Shakespeare ringing out in triumphant tones, instinct with undying life. A whole world was hanging on the grace, the voice, the enchanting power of this woman."

Berlioz' first raptures over the "Juliet" who was destined to become his wife were mingled with an enthusiasm for Shakespeare which was surely something far more than hypnotism by the Irish beauty. It ran in full accord with the new "discovery" of Shakespeare by literary Paris, a discovery in which Berlioz was a leading spirit, but still one of many. Shakespeare could be called Berlioz' greatest love of all. He made musical use in one way or another (besides a youthful attempt at "The Tempest") of "Hamlet," for which he wrote incidental music; "King Lear," his title of an overture; and "Much Ado About Nothing" (his opera, "*Béatrice et Bénédict*"). This is proof less of Berlioz' literary taste, for he knew almost no English, than of the strong romantic side of the Bard, the reaching power of his combined ardor and melancholy as prime dramatic material.

Thoughts of a musical Juliet possessed Berlioz' imagination years before he attempted such a thing. When, as a contestant for the *Prix de Rome*, he was given in 1829 the death of Cleopatra as the subject for a cantata, his thoughts were full, so he tells us, of "Juliet's wonder-

ful monologue, 'But if when I am laid into the tomb'; and from the Villa Medici as prize scholar soon after, he wrote, "The Romeo of Shakespeare! God! What a subject! Everything seems especially intended for music! . . . The glittering ball in the house of the Capulets. . . . The furious combats in the streets of Verona. . . . The indescribable night scene at Juliet's balcony, where the two lovers whisper a concert of tender love, gentle and pure as the rays of the stars above them. . . . The piquant buffooneries of the carefree Mercutio. . . . The frightful catastrophe. . . . The voluptuous sighs exchanged from dying lips; and at last the solemn pronouncement of the two hostile families, swearing, too late, over the bodies of their unhappy children, to extinguish the hate which had been the cause of so much blood and tears. . . . My own flowed in thinking of them."

Ten years had passed when the gift of Paganini opened up to Berlioz the opportunity at last, as he wrote, "to leave off all other work and write a masterpiece, on a grand new plan, — a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much. . . . At last, after much hesitation, I hit upon the idea of a symphony, with choruses, vocal solos, and choral recitatives, on the sublime and ever novel theme of Shakespeare's 'Romeo and Juliet.' I wrote in prose all the text intended for the vocal pieces which come between the instrumental sections. Émile Deschamps set it to verse for me, and I began. No more *feuilletons* now! — or, at least, hardly any. Paganini had given me money that I might write music, and write it I did. I wrote for seven months, not leaving off for more than three or four days out of every thirty." He began upon his score on January 24, 1839, and completed it on September 8, writing a friend in elation the following day, "Finished, very much finished, that is to say finished! Not one more note to be written. *Amen amen, amenissimen!!!*"

Boschot finds that "three or four days out of every thirty" through these seven months does not account for the busy and interminable round of *feuilletoniste*. Only in the summer months did he have time to himself.

The composer would have been strongly tempted to write an opera to bolster his reputation at the *Opéra*, where his "*Benvenuto Cellini*" had fallen into a subordinate place. A stranger said to him long afterwards, "You should write an opera on that subject. From the way in which you have treated it as a symphony, and your evident sympathy with Shakespeare, you would do something marvelous in an opera." " 'Alas,' I answered, 'where am I to find artists capable of singing and playing the two principal parts? They don't exist; and even supposing they did, thanks to the musical manners and customs now present in

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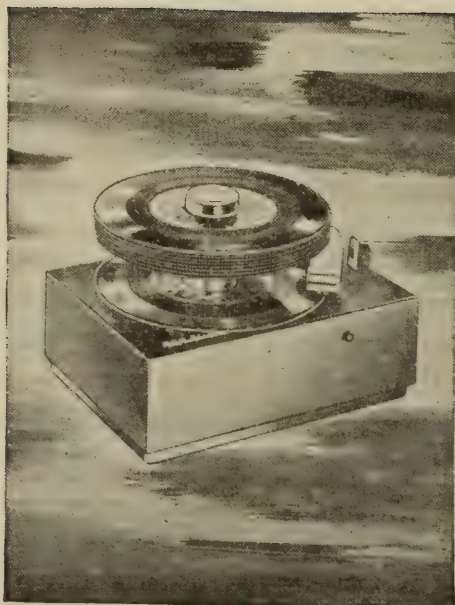
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all the lyrical theatres, if I were to succeed in getting my work put into a rehearsal I should certainly be dead before the first production.' ”

The Symphony was performed three times at the *Conservatoire*. Richard Wagner, an obscure and enterprising young composer, was present at one of them and attests in his autobiography the profound influence which the “Fantastic” symphony,” “Harold in Italy,” and “Romeo and Juliet” made on him.

“It was unquestionably a totally new world for me,” he wrote. “First of all, I was almost bewildered by the puissance of an orchestral virtuosity of which I had never dreamed before. The reckless boldness and severe precision with which the most daring combinations were attacked made them fairly palatable. They took me by storm and impetuously fanned the flame of my personal feeling for music and poetry. I was all war for things of which I had never had the slightest notion, and which I sought to explain to myself.”

Berlioz planned a monster concert at the opera house and labored over his new dramatic symphony. The Queen Mab Scherzo went so badly that he was obliged to drop it from the performance. He later realized that his mistake had been to attempt to keep 160 musicians together in the extremely rapid tempo. The little cymbals in B-flat and F in the distance behind the drums had a way of coming in at least a bar too late. He solved his trouble by using a small picked orchestra for the Scherzo and placing the cymbals close to the conductor's stand. When he played excerpts from his symphony with great success on his tour of Germany and Russia, he was compelled to omit the Queen Mab Scherzo unless there was an exceptionally good orchestra. The orchestras at St. Petersburg and Brunswick accomplished it — the orchestra of Berlin did not.

Paganini was not in Paris when the Symphony was performed — nor did he ever hear it, for he died May 27, 1840. “Poor, dear, great friend!” wrote Berlioz. “Happily for him, he never read the horrible nonsense in many of the Paris newspapers. . . . One regarded it as an extravagance on my part to have attempted this new form of symphony; another could find nothing in the Scherzo of Queen Mab but a little grotesque noise like that of a squeaky syringe. A third, speaking of the love scene — the *Adagio*, the part that three-fourths of the European musicians who know it now rank above all I have written — asserted that I had not understood Shakespeare. Toad, swollen with imbecility! If you could prove that to me!”

Berlioz describes the fortunes of “Romeo and Juliet” in St. Petersburg:

"Immediately on my arrival I began the choral rehearsals of *Romeo and Juliet* at the Grand Theatre. When M. Guédéonoff had approved the idea of getting up that work, I asked his excellency how many rehearsals he would allow me.

" 'As many as you please. Let them rehearse every day, and when you tell me it is all right we will announce the concert, but not before.'

" 'Splendid,' said I; 'we will take great pains and it shall go well.'

"In fact, as I have already said, that symphony cannot even be decently performed unless it is studied regularly and connectedly, like an opera to be sung by heart. And that is why it has seldom been performed with such confidence, spirit, and grandeur as at St. Petersburg.

"I had a colossal chorus of men, and for the sopranos and contraltos sixty young women with fresh sonorous voices, fairly good musicians taken from the choirs of the Italian Opera, the German Opera, and the theatrical school, a kind of Conservatoire where the pupils are taught music, French, and stage business. The Capulets rehearsed in one room, the Montagues in another, and the prologue was studied in a third. When, at last, each singer knew his part almost by heart, I united the three choirs, and the general effect of the whole body in the grand finale was perfectly satisfactory. Moreover, I had Versing for the part of Father Laurence, Madame Walcker for the contralto in the prologue, and Holland (a clever actor, who delivered the recitative with rare intelligence) for the scherzo. It was imperially organized; the performance was bound to be, and in fact was, a marvellous one; I recall it as one of the greatest delights of my life. Besides, I was in such a good mood that day that I was lucky enough not to make a single mistake in conducting, which at that time seldom happened. The great theatre was full: uniforms, epaulettes, helmets, diamonds, glittered and sparkled on all sides. I do not know how often I was recalled. But I confess I did not pay much attention to the public; and such was the impression made on me by that divine Shakespearian poem as I sang it to myself that after the finale I fled for refuge into one of the side rooms, where Ernst found me a few moments later in floods of tears. 'Ah, your nerves are unstrung!' he said; 'I know well what that it.' And he supported my head and let me cry like a hysterical girl for a good quarter of an hour. Can you imagine a respectable tradesman of the Rue St. Denis, or the manager of the *Opéra* (in Paris, of course), witnessing such a crisis? Try to imagine what they would understand of the summer tempest in the artist's heart, its torrents and electric fires, vague memories of youth, first love, and Italian skies, blooming afresh beneath the burning rays of Shakespeare's genius; the apparition of Juliet, ever dreamt of, ever sought for, and never possessed; the revelation of the infinite

in love and sorrow; my joy at having awakened some distant echoes of the voices of that heaven of poetry . . . then measure the roundness of their eyes and their gaping mouths . . . if you can! The first would say, 'That gentleman must be ill, I will send him a glass of *eau sucrée*'; and the second, 'He is giving himself airs. I will have him put in the *Charivari*.'

"All said and done, however, I believe that, notwithstanding its warm reception, the symphony slightly wearied the public by the amplitude of its form, and especially by the sad solemnity of the final scenes, and that they preferred *Faust* to *Romeo and Juliet*.

"The cashier of the theatre was well pleased with the result of the first concert, but he confided to me that he had doubts as to the second, unless I gave at least two scenes from *Faust* besides *Romeo*; and I had to take his advice.

"Among the audience on the second occasion I heard of a lady who was an *habituée* of the Italian Opera, and consented to be bored at this performance with the most exemplary courage. She could not endure to be supposed incapable of liking such music. On leaving her box, she said in a tone of great elation at having stayed to the end, 'It is certainly a very serious work, but quite intelligible. In that grand orchestral effect in the introduction, I recognized at once that *Romeo was arriving in his cabriolet*!!!"

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven

was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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V March 17

MENDELSSOHN...Symphony No. 5 in D minor, "Reformation," *Op.* 107
IV February 17

MOZART.....Piano Concerto in B-flat major (Köchel No. 450)
II December 9

Soloist: LEONARD BERNSTEIN

Symphony in D major, "Haffner," No. 35 (Köchel No. 385)
II December 9

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120
III January 13

STRAUSS.....Symphonia Domestica, *Op.* 53
I November 11

STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)
IV February 17

LEONARD BERNSTEIN conducted the concert of December 9

Wiener Zeitung. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the "Wellington's Victory" he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The programme was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as "Wellington's Victory," must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the Symphony and the 'Wellington's Victory'; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showed where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

Both new works were received with great enthusiasm. The performance of the Symphony, according to Spohr, was "quite masterly," and the *Allegretto* was encored. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

Boston Symphony Orchestra

[Sixty-ninth Season, 1949-1950]

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RICHARD BURGIN, Associate Conductor

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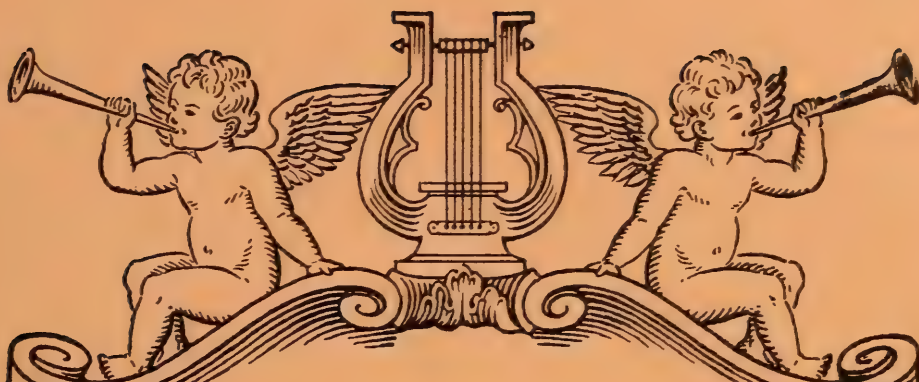
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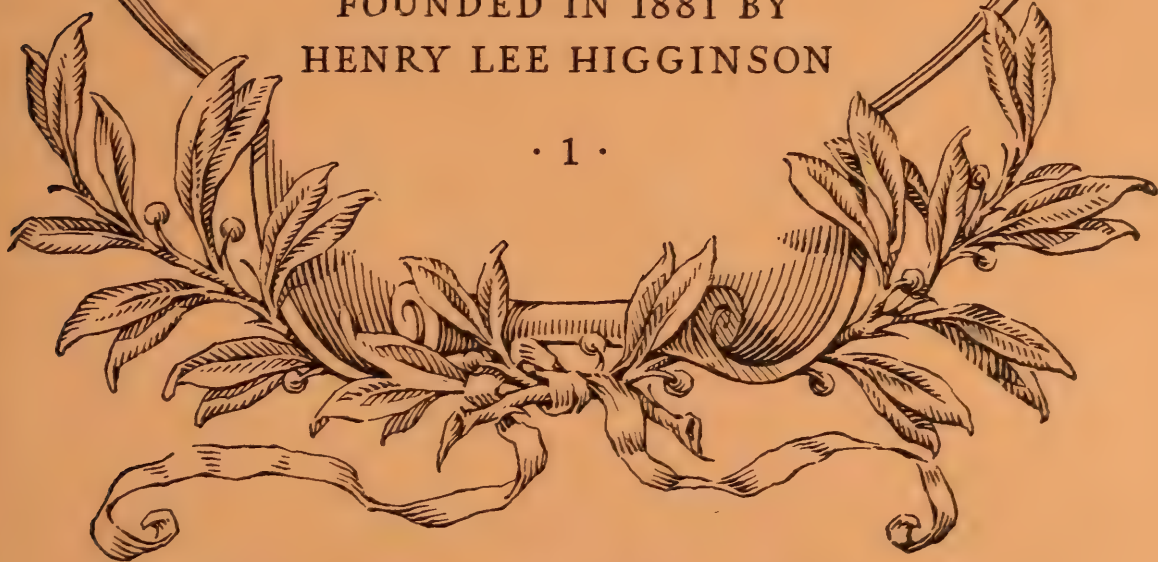
Cambridge Programmes



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SIXTY-NINTH SEASON

1949-1950

State Auditorium, Providence

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*T*o those interested in becoming Friends of the Orchestra it is announced that membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, March 1st, at four o'clock.

A special program has been arranged by Mr. Munch to follow the meeting, and at its conclusion, the Trustees and Mr. Munch will receive our members at tea in the upper foyer.

A check payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season without further formality and an entrance card for the meeting will be forwarded promptly.

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Chairman, Providence Friends

of the Boston Symphony Orchestra

State Auditorium, Providence

SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

TUESDAY EVENING, *January 31*

with historical and descriptive notes by

JOHN N. BURK

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CHARLES MUNCH, *Conductor*

FIRST PROGRAM

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THE STAR-SPANGLED BANNER

BEETHOVEN Overture "The Consecration of the House," *Op.* 124

SCHUMANN Symphony No. 4, in D minor, *Op.* 120

- I. Ziemlich langsam; lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; lebhaft

(Played without pause)

I N T E R M I S S I O N

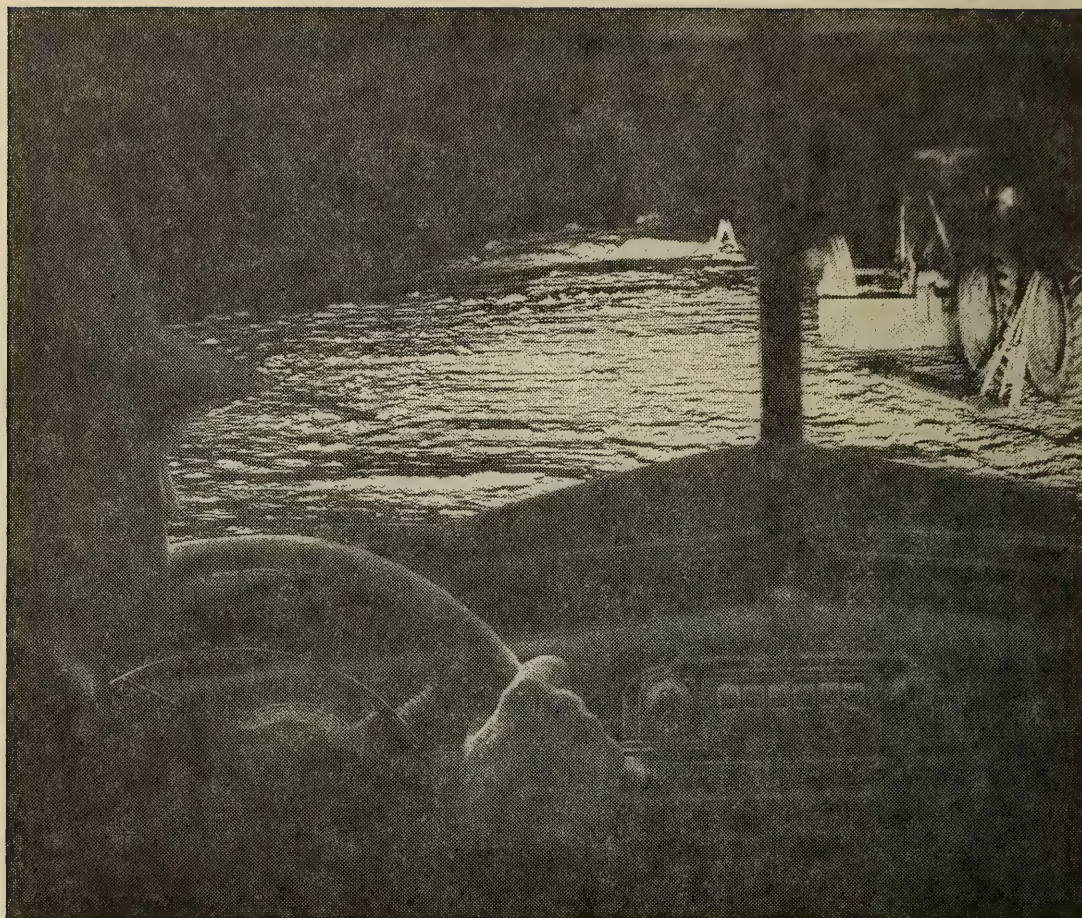
TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

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OVERTURE "DIE WEIHE DES HAUSES"
(THE CONSECRATION OF THE HOUSE), *Op.* 124

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in September, 1822, this Overture was first performed at the opening of the Josephstadt Theatre in Vienna, October 3, 1822. The Overture was published in 1825, with a dedication to Prince Nicolaus Galitzin. It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, timpani and strings.

THE first music performed by this orchestra was Beethoven's Overture "The Consecration of the House" with which Georg Henschel opened the orchestra's first concert in the Music Hall, Boston, October 22, 1881. When, as Sir George Henschel, he returned to conduct this same program at the Orchestra's 50th anniversary, he accordingly repeated the number on October 10, 1930 in Symphony Hall.

Beethoven was asked to provide music for the opening of the Josephstadt Theatre in Vienna on October 3, 1822. He also composed other music for the occasion, borrowing numbers from "The Ruins of Athens." The composer conducted, but in his advanced state of deafness he had to depend almost entirely on the eye, and the performance of the Overture, after a single hurried rehearsal, consisting

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mainly in the correction of copyist's errors, was far from smooth. Beethoven's friend Schindler stood behind the composer to forestall trouble in the beat. Nevertheless, the piece was well received and repeated.

The following anecdote is related by Schindler in his memoirs of Beethoven: "One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself also as to the manner in which he purposed treating them — one in the free style and one in the strict, and, indeed, in Handel's. As well as his voice permitted he sang the two motives and then asked us which we liked the better. This shows the roseate mood into which for the moment he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture, "Zur Weihe des Hauses" as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict, expressly in the Handelian, style."

The Overture consists of a slow introduction and a lively fugue. Beethoven's admiration in his last years for the music of Handel is well known.

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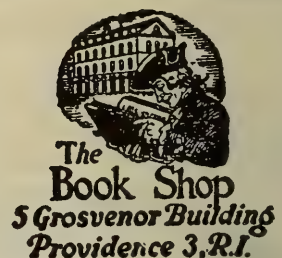
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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem,

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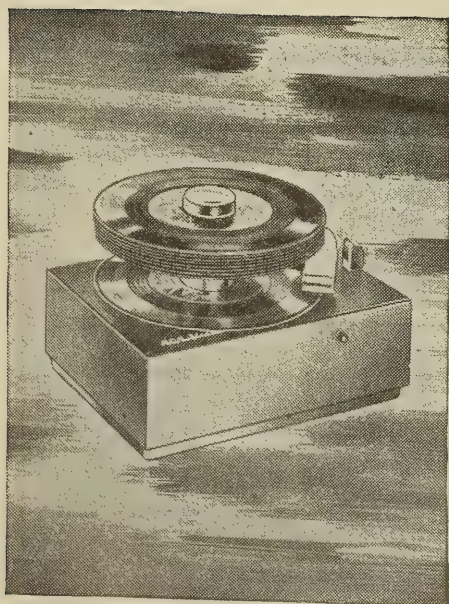
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a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and

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reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op. 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky

*The English word "pathetic" has, of course, a different connotation further still than *Pathétique* from describing the symphony. Mr. M. A. DeWolfe Howe suggests that it could be well named "*Lacrimae Rerum*," for the "Tears of (all) things," the "tears of the world" is what a true reading of the music seems to convey.

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were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music,

C. Crawford



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but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising

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sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione,*" reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light



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cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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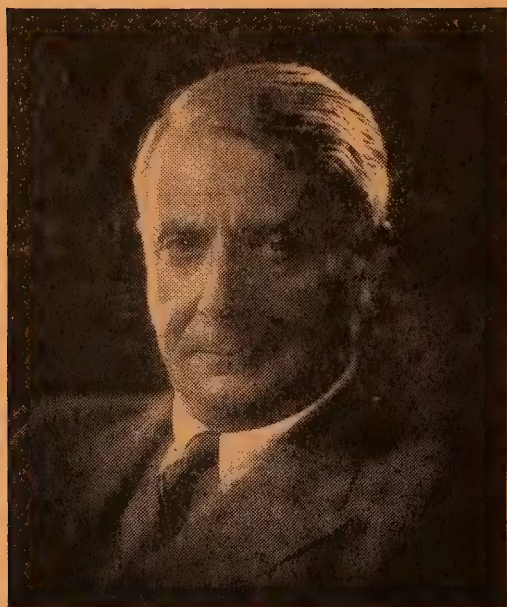
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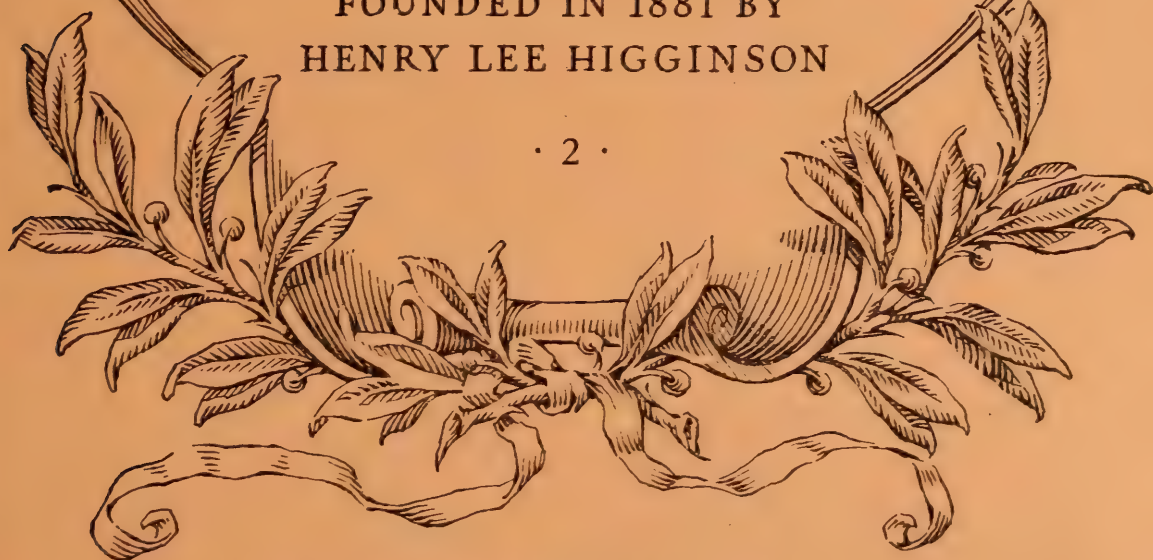
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Concert Bulletin of the Second Concert

TUESDAY EVENING, *March 7*

with historical and descriptive notes by

JOHN N. BURK

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TUESDAY EVENING, MARCH 7, at 8:15 o'clock

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HAYDN.....Symphony in G major, No. 88

- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale: Allegro con spirito

BRAHMS.....Variations on a Theme by Haydn, *Op. 56a*

BACH.....Passacaglia and Fugue in C minor
(Orchestrated by Ottorino Respighi)

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 1, *Op. 10*

- I. Allegretto; Allegro non troppo
 - II. Allegro
 - III. Lento
 - IV. Allegro molto
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SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed probably for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel*, in 1781. Purely instrumental music then took a subordinate place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel*, and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique*, a rival organization, for a brace of symphonies. Six were duly forthcoming, and the Symphony in G major, labelled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, is believed to have been written for Paris also, although not for this society.

The *Adagio* introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly

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by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The *Largo*, in D major, develops from a graceful and songful theme which brings three times an impassioned *fortissimo* outburst by the full orchestra. This *Largo* gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses). One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as *naïveté*.

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VARIATIONS ON A THEME BY HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874.

The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, four horns, two trumpets, timpani, triangle and strings.

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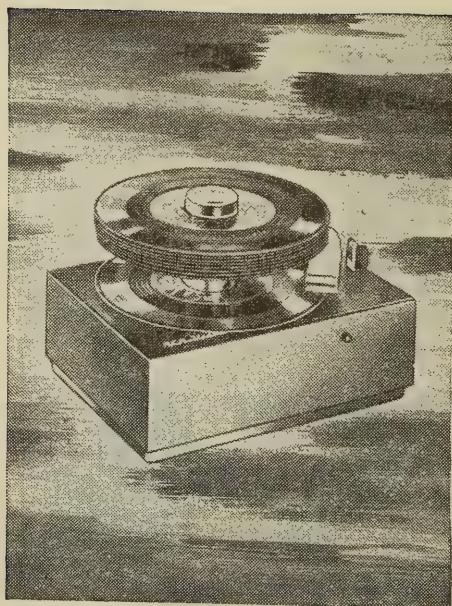
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ing to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme by Haydn*, could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethovener*." The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Transcribed for Orchestra by OTTORINO RESPIGHI

Born at Bologna on July 9, 1879; died at Rome, April 18, 1936

The actual year of Bach's composition is not known. Respighi made his orchestration in 1930.

Respighi has used the following instruments in his transcription: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and double bassoon, six horns, four trumpets, three trombones, tuba, timpani, organ pedal, and strings.

It is supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708-17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison. There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for one of his subjects.

An orchestral transcription of this Passacaglia by Heinrich Esser

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was at one time often performed, and was included upon programs of the Boston Symphony Orchestra, January 28, 1887, and April 26, 1895. There have also been transcriptions by Leopold Stokowsky and by Frederick Stock. Philip Spitta praised Esser's transcription for "its very skilful imitation of organ effects." Respighi had no such aim in mind, for he conceived the Passacaglia in purely orchestral terms — an "*interpretazione orchestrale*," he called it.

For the first statement of the bass theme, which Bach gave to the pedals alone, Respighi likewise has used the organ pedals reinforced by the deeper-voiced instruments. The first twelve variations unfold an increasing sonority. In the thirteenth and fourteenth, Bach's ornamentation plainly suggests the harpsichord, and this suggestion the Italian transcriber has put to good use. The final variations call forth the full strength of the orchestra as the climax is reached. The first fifty measures of the fugue itself are sparingly scored, with no brass instruments except the horn. Again, at the climax of the fugue, Respighi makes use of his combined forces with tremendous effect.

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SYMPHONY NO. 1, *Op. 10*

By **DMITRI SHOSTAKOVITCH**

Born September 25, 1906, at St. Petersburg

Completed in the year 1925, the First Symphony of Shostakovich was first performed at Leningrad, May 12, 1926, under the leadership of Nikolai Malko. Bruno Walter performed it in Berlin, November, 1927. Leopold Stokowski first made it known to America at a concert of the Philadelphia Orchestra, November 2, 1928. Frederick Stock performed it in Chicago, December 26, 1930; Arturo Toscanini at a concert of the New York Philharmonic Symphony Society, April 8, 1931; Artur Rodzinski at Cleveland, November 15, 1934. The first performance in Boston was at a Boston Symphony concert of November 8, 1935, Richard Burgin conducting.

The Symphony is scored for wood winds in twos (with piccolo), four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, piano and strings.

Lawrence Gilman wrote the following description of the First Symphony:

"The chief theme, which is in two sections, is heard in the Introduction to the first movement (*Allegretto*, 4-4). The first section of the theme, a brief motive of three notes, is stated by a solo trumpet, *p* and *con sordino*. A bassoon follows immediately with the second member of the theme — indeed, the theme might be said to consist of three

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sections; for the bassoon's concluding phrase is also used as a germinating subject in the development of the movement. A clarinet delivers fragments of the theme above a pizzicato figure in the 'cellos. There is a pause, and the first section of the subject is given over to the strings. The main body of the movement begins (*Allegro non troppo*) in a tonality which, after the vagueness of the introductory pages, proves to be F minor, and the different members of the chief theme are now set forth. The second theme, in C minor, is introduced by the flute over pizzicati of the strings, the clarinet takes it up under a trill on E-flat for a solo violin, and it is soon heard in the basses. The mood becomes more and more impassioned, and the motive with the descending chromatics is heard *fortissimo* from the unison violins, with one of its related sections in the trumpets. Then, for a time, the gentler second theme dominates the musical scene. But the more passionate phrase recurs — in the basses, in the trumpets, and *fortissimo*, on the four unison horns. The close is quiet, with the clarinet and 'cellos *pianissimo*, recalling the introductory bars.

"The second movement is the Scherzo of the symphony. It begins with foreshadowings in the string basses and clarinet (*Allegro*, 4-4 — 5-4) of the chief theme, which is heard in A minor at the fourteenth measure from the violins with pizzicato accompaniment. A piano, which is added to the orchestra in this movement, takes the theme, to an accompaniment of cymbals, horns, and basses. A Trio follows, in E minor, 3-4 time, *meno mosso*, with a subject for two flutes under an inverted pedal E of the second violins, which is sustained for half

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a hundred measures. The voice of the triangle is also heard in the land. The bassoon, *pp*, brings us back to the main theme of the Scherzo. There is a notable climax, with the subject of the *Trio* given to the brass, *fortissimo* (in common time) against the main theme in the strings, wood wind, and piano. The close is quiet, *morendo*.

"An oboe solo accompanied by string tremolos begins the expressive song of the slow movement (*Lento*, D-flat major, 4-4). The chief theme is tinged with a sorrowful chromaticism, and so also is the theme of the *Largo* at which the music shortly arrives — a passage of deep melancholy, scored at first, *pianissimo*, for strings alone (with an octave phrase in the bass). An oboe solo adds its voice, in a subject that is soon enunciated *forte* by the brass in a swiftly reached climax. A clarinet solo, *pp*, brings us back to the theme of the opening, now recalled by a solo violin. We hear this theme in the string basses, with a solo trumpet, muted, repeating softly the earlier oboe melody. The end is reached in a *pianissimo* passage for divided strings. A drum-roll, *crescendo*, leads to the Finale.

"This Finale, a dramatic and vivid movement, full of abrupt alternations of mood and tempo, begins *forte*, with a single measure *Allegro molto* (basses, bassoons, cymbals, tam-tam, muted horns, and muted string tremolos), followed by twenty-nine *Lento* measures of introduction. The movement proper starts off as an *Allegro molto*, 3-4, in F minor. The exuberant chief theme is delivered by the clarinet, with self accompaniment of strings and cymbals. Bass strings and piano present it in imitation, and the violins lead it to a *fortissimo*. A change



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to A major introduces a new theme, exposed *fortissimo* by strings and wood wind, but this soon declines to a *diminuendo*, and leaves the second subject to the soft utterance of a solo violin (*meno mosso*), then to a solo horn. The *Allegro molto* returns, there is a *fortissimo* climax, and a pause. *Adagio*: the kettledrum has a solo, with curious alternations of *fff* and *ppp*, and a solo 'cello, muted, broods upon the second subject (*Largo*).

"The climax of the movement is now approached. The basses repeat the chief subject, under a counter melody for the other strings. This leads to a proclamation of the second theme, in augmentation, by the strings and wood, while the trombones oppose to it the chief subject. A *Presto* leads to a sonorous close in F major."

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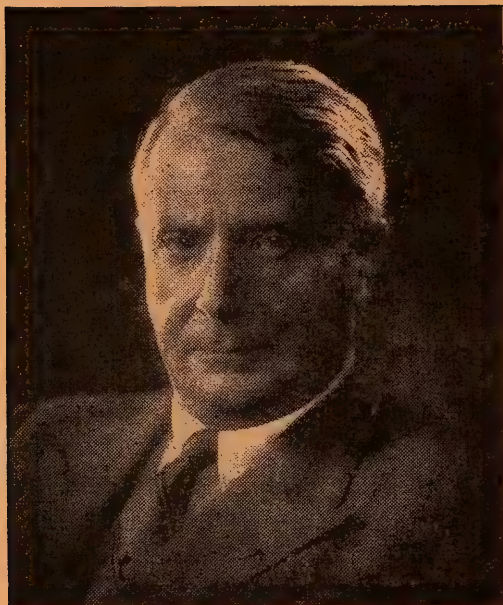
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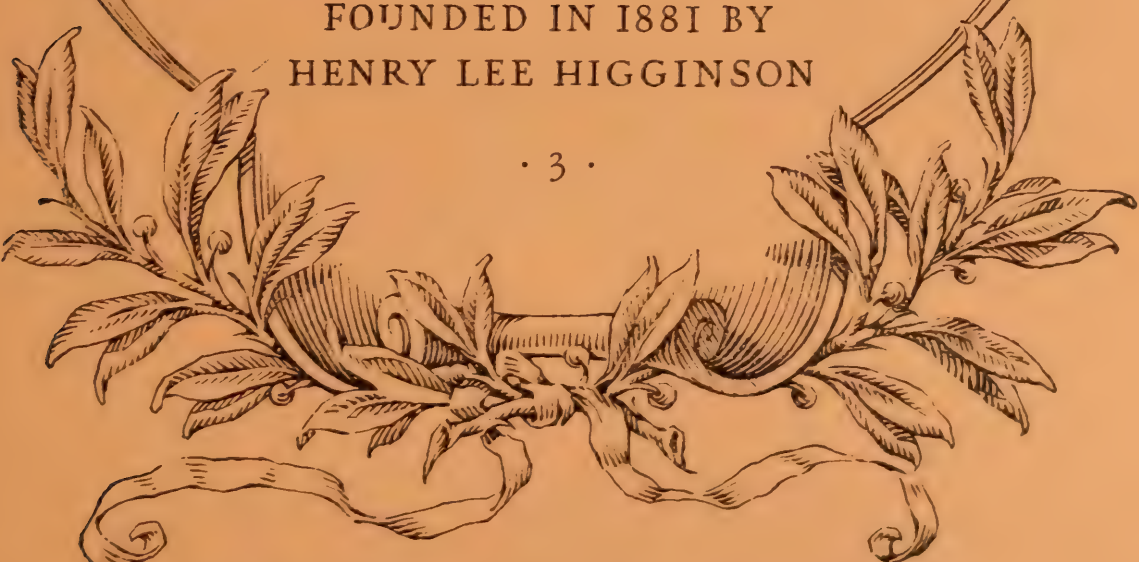
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Concert Bulletin of the Third Concert

WEDNESDAY EVENING, *March 22*

with historical and descriptive notes by

JOHN N. BURK

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THIRD PROGRAM

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Program

MOZART.....Symphony in G minor, No. 40 (K. 550)

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

RAVEL.....Concerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

I N T E R M I S S I O N

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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THE list of Providence Friends of the Orchestra will be published in the program book of April 4. This list represents those who value the outstanding reputation of our Orchestra and are determined that through their financial support its standards shall be maintained.

There are many others who share this view whose names we should like to include in this list, but who have not yet enrolled as Friends of the Orchestra for the current season. A cheque made out to Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, constitutes enrollment without further formality. We need the continued support of former Friends and the help of additional new members.

OLIVER WOLCOTT

Chairman, Friends of the
Boston Symphony Orchestra

SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The original orchestration calls for one flute, two oboes, two bassoons, two horns and strings. Mozart subsequently added parts for two clarinets, and this version is used in the present performances.

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programmes did not identify the symphonies. One can reasonably sup-

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pose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other—the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment of deliberately small means. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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G minor Symphony as it sounds in the orchestra, I will believe him.”
(The Symphony begins with a delicate *piano* in the string quartet the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the

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strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lush music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself

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into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with Mozart's contemporary style that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his "*Vorlesungen über Musik*" (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

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F. J. Fetis, reviewing the Symphony in Paris (*Revue Musicale*, May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrivitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance,

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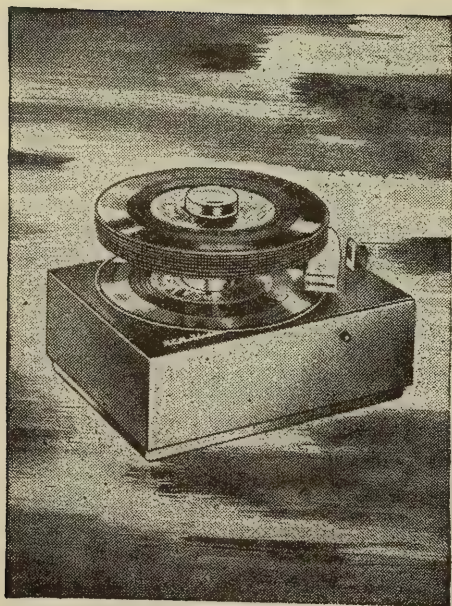
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which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.* It was repeated again on October 22-23, 1948.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31),

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won — by a nose — a première!"

spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegrement*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orches-

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tra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai*, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the *andante* of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the *pasticcio*. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatoire at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, and played with the Boston Symphony Orchestra February 25, 26, in Liszt's E-flat Concerto.

SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him



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as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms’ movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, ‘Well, let’s go on!’ — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, ‘The whole movement gave me the impression of two people pummelling each other in a frightful argument.’ Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "‘Naturally I noticed yesterday that the symphony didn’t please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music,

who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

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The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Feller sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!"

"What would have happened if the package had been lost?" asked Bülow.

"Well, I should have had to compose the symphony again' (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."

"The theater emptied itself; I went to my dressing room behind the

stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

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Series B — August 3, 5, 6

Beethoven — Symphony No. 6; Strauss — "Death and Transfiguration," "Till Eulenspiegel"; Haydn — Symphony No. 92; Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Ravel — "Mother Goose" Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts).

Series C — August 10, 12, 13

Bach — Mass in B Minor; Berlioz — Harold in Italy; Ibert — Escales; Villa-Lobos — Choros 10; Prokofieff — Symphony No. 6; Brahms — Symphony No. 1.

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Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
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Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Sere- nade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
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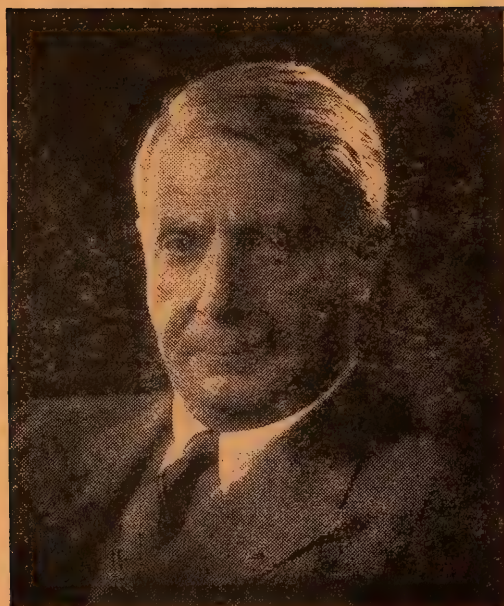
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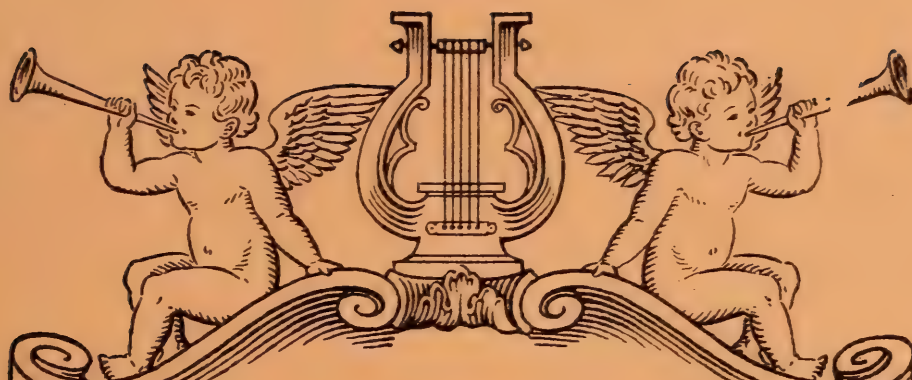
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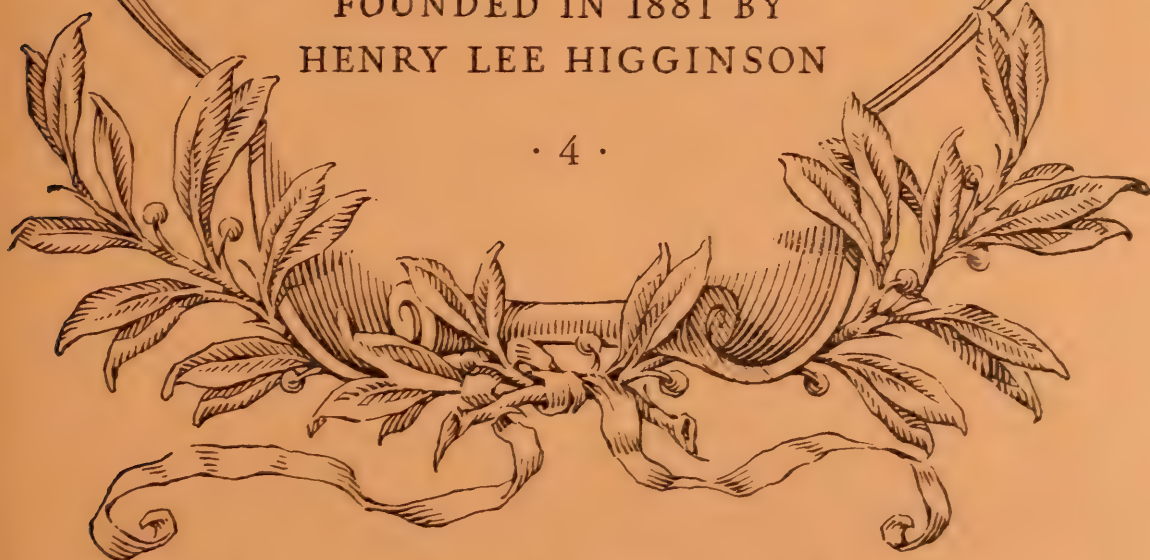
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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *April 4*

with historical and descriptive notes by

JOHN N. BURK

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FOURTH PROGRAM

TUESDAY EVENING, APRIL 4, at 8:15 o'clock

Program

HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante
- VI. Allegro deciso

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto; vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

INTERMISSION

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RAVEL....."Daphnis et Chloé," Ballet Suite No. 2

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MUSIC SHED

Thursday and Saturday Eves., Sunday Afts.

Series A — July 27, 29, 30

Beethoven — Symphony No. 3; Sibelius — Symphony No. 2;
Bruckner — Symphony No. 7; Wagner — Siegfried Idyll, Tannhäuser Overture; Diamond — Timon of Athens; Shapero — Adagietto; Brahms — Symphony No. 2.

Series B — August 3, 5, 6

Beethoven — Symphony No. 6; Strauss — "Death and Transfiguration," "Till Eulenspiegel"; Haydn — Symphony No. 92;
Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Ravel — "Mother Goose" Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts).

Series C — August 10, 12, 13

Bach — Mass in B Minor; Berlioz — Harold in Italy; Ibert — Escales; Villa-Lobos — Choros 10; Prokofieff — Symphony No. 6; Brahms — Symphony No. 1.

(Soloists to be announced)

THE BERKSHIRE MUSIC CENTER, Serge Koussevitzky, Director, will be in session July 3–August 13, with numerous performances open to those who join its Society of Friends.

**For school catalogue, or program and ticket information,
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

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then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned

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George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural

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daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people

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eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant*, July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean

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towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert avait été composé exprès par le fameux Handel.*" And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had

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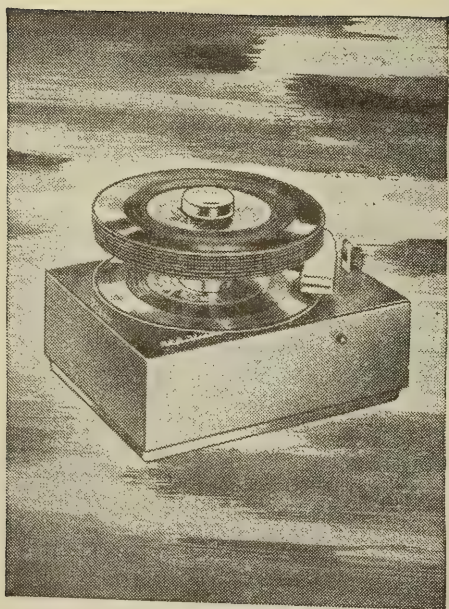
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elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in

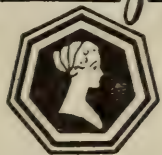
* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the “Pastoral” are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert’s great Symphony in C major, very different of course from Beethoven’s Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony “the Dance in its highest condition; the happiest realization of

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the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

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VALSES NOBLES ET SENTIMENTALES

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

Ravel composed this set of waltzes as a piano piece in 1910. They were performed at a concert of the *Société Musicale Indépendante* in the Salle Gaveau, Paris, on May 9, 1910, by Louis Aubert to whom the score was dedicated. The composer arranged the waltzes for orchestra for performance as a ballet, "*Adélaïde, ou le Langage des Fleurs*", at the Châtelet, Paris, April 22, 1912, in which Mlle. Trouhanowa took the title part and Ravel conducted the Lamoureux Orchestra. The suite was first performed as a concert number by Pierre Monteux at the Casino de Paris, February 15, 1914. It was introduced in New York at the concerts of the Symphony Society under Walter Damrosch, October 27, 1916. There was a performance by the Boston Symphony Orchestra, March 11 and 12, 1921.

The score requires two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, two harps and strings.

IN Ravel's autobiographical sketch he writes of his *Valses Nobles et Sentimentales*: "The title is an indication of my intention to compose a chain of waltzes by the example of Schubert. After the virtuosity which was the basis of *Gaspard de la Nuit*, this is writing more clearly focused, solidifying the harmony and pointing the reliefs of the music. The *Valses Nobles et Sentimentales* were performed for the first time amidst protestations and boos at a concert of composers undisclosed by the S.M.I. The hearers guessed at the composer of each piece. The paternity of the *Valses* was recognized as mine — by a bare majority. The seventh seemed to me the most characteristic."

This "*Concert sans Noms d'Auteurs*" is said to have puzzled even Ravel's closest friends. Charles Cornet disclosed the name of their composer in the *Guide Musical* on May 28. The "*concert de danse*" given by Mlle. Trouhanowa on April 22, 1912, was another occasion in itself. Ravel conducted the orchestral version of his Waltzes, Paul Dukas the first performance of his *La Péri*, D'Indy conducted his *Istar*, and Florent Schmitt his *Tragédie de Salomé*.

Ravel set the following motto of Henri de Regnier on his piano score: "*Le plaisir délicieux et toujours nouveau d'une occupation inutile.*" The spirit of this motto was evidently carried out in the ballet production which was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'casting at her feet a sprig of cypress to tell his despair,' has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing, and the music." Paul Rosenfeld has described the *Valses Nobles et Sentimentales* as "a slightly ironical and disillusioned if smiling and graceful and delicate commentary to the season of love."

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DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL
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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911. "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

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"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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IV April 4
- SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120
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1949-1950

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Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

TUESDAY EVENING, *November 1*

with historical and descriptive notes by

JOHN N. BURK

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TUESDAY EVENING, NOVEMBER 1

Program

RABAUD....."La Procession Nocturne," Symphonic Poem
(after Lenau)

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

I N T E R M I S S I O N

PISTON.....Second Suite for Orchestra

Sarabande: Andante

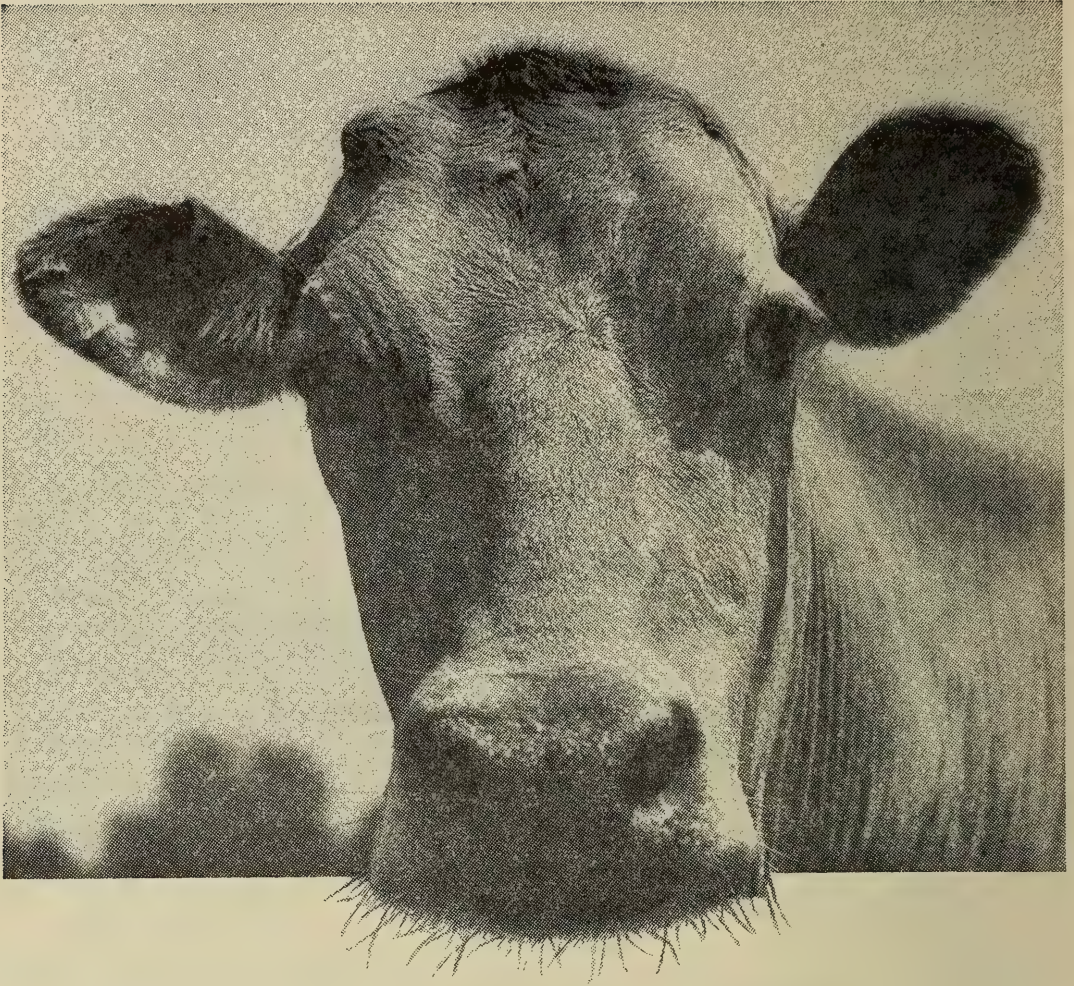
Intermezzo: Allegro con brio

Passacaglia (Adagio) and Fugue (Allegro energico)

RAVEL....."Daphnis et Chloé," Ballet Suite No. 2
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"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER
LENAU), *Op. 6*

By HENRI RABAUD

Born in Paris November 10, 1873; died September 11, 1949

La Procession Nocturne had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900. Frank Van der Stucken conducting. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra, December 27, 1918, when the composer was the orchestra's regular conductor.

There have also been performances April 23, 1920, February 13, 1925, March 27, 1925, April 28, 1939, February 7, 1941, and October 7, 1949.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, harp and strings. The dedication is to Edouard Colonne.

NIKOLAUS LENAU derived his pen name from the more cumbrous title Nikolaus Franz Niembsch Edler von Strehlenau. The Hungarian poet (he was born at Cstataad, Hungary, August 13, 1802) chose heroic figures of world renown for his subjects — "Savonarola," "Hamlet," "Faust," "Don Juan." "Don Juan," written on the eve of the insanity which descended on him in September 1884, six years before his death, was destined to become the subject of the Tone Poem by Richard Strauss. "Faust" occupied Lenau in 1833 and 1834 and was to furnish matter for tone poems to Liszt as well as to Rabaud. Liszt's two "Episodes" for orchestra, after Lenau's "Faust," were the "Mephisto" Waltz and "The Nocturnal Procession."

The picture of the lonely Faust contemplating a religious procession on a midsummer night suggested a similar musical scheme to each composer, although each, of course, treated it after his own fashion. Liszt, after preparatory pages, introduced a *Lento religioso* with the words "*Choral — Pange lingua gloriosi corporis mysterium*," the English horn first taking up the refrain. The Tone Poem of Henri Rabaud has gentler mood-evoking properties. The music opens *Andante tranquillo* with the strings (at first muted) to which are added the tones of the wood winds, horns and harp. The music proceeds on its placid course, rising to a brief climax of intensified sound. The softer tranquillity is restored as the strings carry the melody of the slow processional against a background of wind chords. The end is *pianissimo*.

The following excerpt from the Poem is printed in French in the score and here quoted in translation:

"From a lowering sky the heavy and sombre clouds hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers

through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring.* He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged!

*But the episode is later identified with St. John's Eve (June 23).

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"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them in their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

~

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918-1919, introduced, in addition to this Symphonic Poem, his Second Symphony in E minor, and his Suite based on the music of sixteenth-century English composers. Pierre Monteux included dances from Rabaud's opera "*Marouf*" on a Symphony program on October 14, 1921. M. Rabaud studied under Massenet at the Paris *Conservatoire*, and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra*, becoming its principal conductor 1914-1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire*. His "*Marouf, Savetier de Caire*," one of several operas, was produced at the Metropolitan Opera House in New York in December, 1917, and revived in the spring of 1937.

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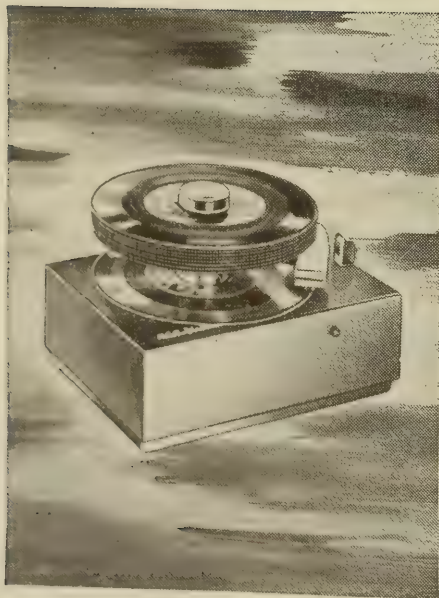
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SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By **LUDWIG VAN BEETHOVEN**

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very

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different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is

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still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audi-

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ence is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

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SECOND SUITE FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Second Suite for Orchestra was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

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WALTER PISTON wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional eighteenth century suite which the composer has found suitable for the musical thoughts of his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third cen-

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

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ture A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The Second Suite is thus identified with the ballet:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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11	Boston	(Tues. A)
14-15	Boston	(Fri.-Sat. II)
18-19	Syracuse	
20	Rochester	
21	Buffalo	
22	Detroit	
23	Ann Arbor	
24	East Lansing	
25	Ann Arbor	
26	Toledo	
28-29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Cambridge	(1)
4-5	Boston	(Fri.-Sat. IV)
8	New Haven	(1)
9	New York	(Wed. 1)
10	New Brunswick	
11	Brooklyn	(1)
12	New York	(Sat. 1)
15	Providence	(1)
18-19	Boston	(Fri.-Sat. V)
22	Boston	(Tues. B)
25-26	Boston	(Fri.-Sat. VI)
27	Boston	(Sun. a)
29	Cambridge	(2)

DECEMBER

2-3	Boston	(Fri.-Sat. VII)
6	Newark	(1)
7	New York	(Wed. 2)
8	Washington	(1)
9	Brooklyn	(2)
10	New York	(Sat. 2)
13	Boston	(Tues. C)
16-17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Cambridge	(3)
22-23	Boston	(Thurs.-Fri. IX)
27	Boston	(Pension Fund)
30-31	Boston	(Fri.-Sat. X)

JANUARY

3	Providence	(2)
6-7	Boston	(Fri.-Sat. XI)
10	Philadelphia	
11	New York	(Wed. 3)
12	Washington	(2)

13	Brooklyn	(3)
14	New York	(Sat. 3)
17	Boston	(Tues. D)
20-21	Boston	(Fri.-Sat. XII)
24	Cambridge	(4)
27-28	Boston	(Fri.-Sat. XIII)
29	Boston	(Sun. c)
31	Providence	(3)

FEBRUARY

3-4	Boston	(Fri.-Sat. XIV)
7	Boston	(Tues. E)
10-11	Boston	(Fri.-Sat. XV)
14	New London	
15	New York	(Wed. 4)
16	Newark	(2)
17	Brooklyn	(4)
18	New York	(Sat. 4)
21	Cambridge	(5)
24-25	Boston	(Fri.-Sat. XVI)
26	Boston	(Sun. d)
28	Boston	(Tues. F)

MARCH

3-4	Boston	(Fri.-Sat. XVII)
7	Providence	(4)
10-11	Boston	(Fri.-Sat. XVIII)
13	Hartford	(1)
14	New Haven	(2)
15	New York	(Wed. 5)
16	White Plains	
17	Brooklyn	(5)
18	New York	(Sat. 5)
21	Cambridge	(6)
24-25	Boston	(Fri.-Sat. XIX)
26	Boston	(Sun. e)
28	Boston	(Tues. G)
31-April 1	Boston	(Fri.-Sat. XX)

APRIL

4	Providence	(5)
7-8	Boston	(Fri.-Sat. XXI)
11	Boston	(Tues. H)
14-15	Boston	(Fri.-Sat. XXII)
16	Boston	(Sun. f)
18	Hartford	(2)
21-22	Boston	(Fri.-Sat. XXIII)
25	Boston	(Tues. I)
28-29	Boston	(Fri.-Sat. XXIV)
30	Boston	(Pension Fund)

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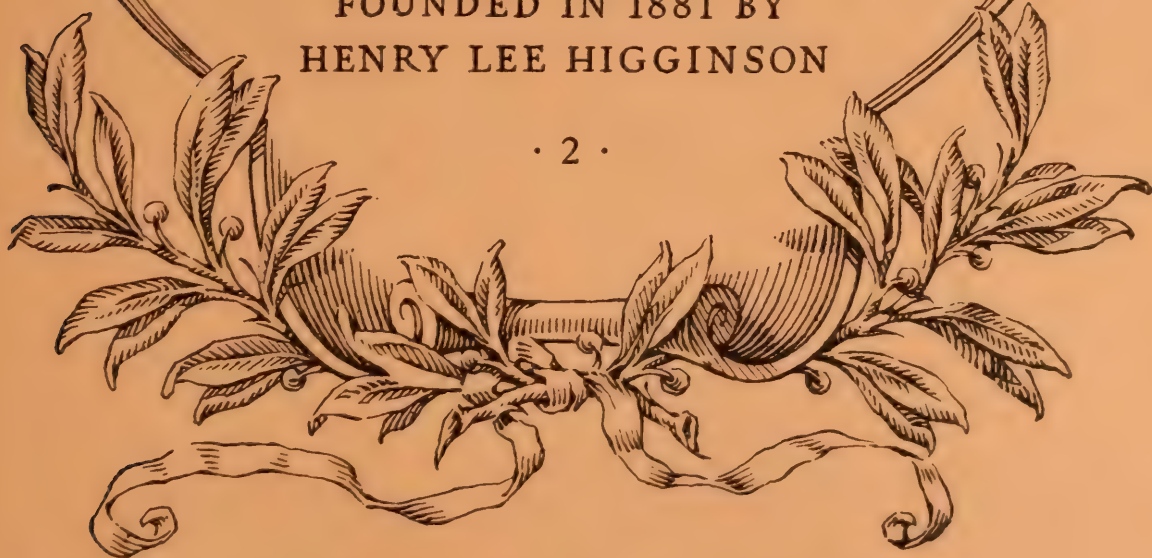
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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

TUESDAY EVENING, *November 29*

with historical and descriptive notes by

JOHN N. BURK

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CHARLES MUNCH, *Conductor*

SECOND CONCERT

TUESDAY EVENING, NOVEMBER 29

Program

LEONARD BERNSTEIN, *Conducting*

MOZART.....Symphony in D major, "Haffner,"
No. 35 (Köchel 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Presto

MOZART.....Piano Concerto in B-flat major
(Köchel 450)

- I. Allegro
- II. Andante
- III. Allegro

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, Op. 73

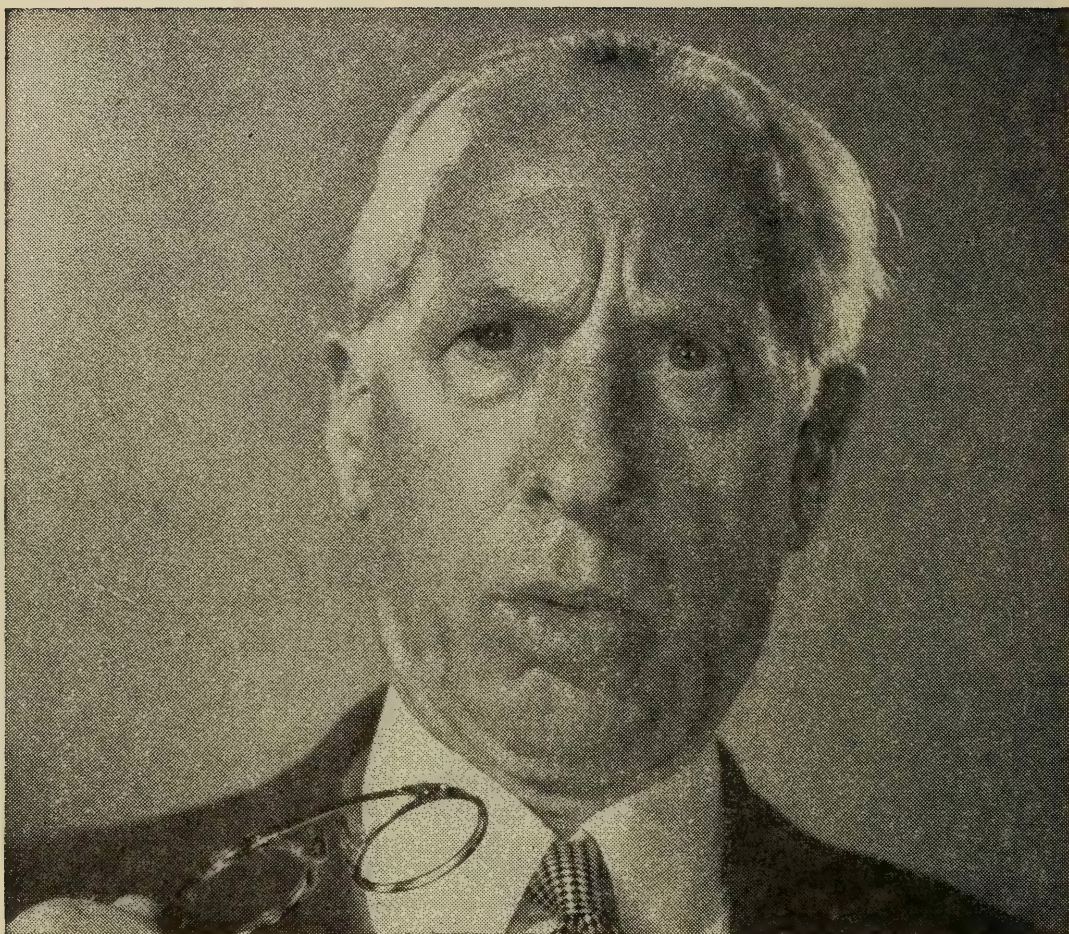
- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso; quasi andantino
 - IV. Allegro con spirito
-

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LEONARD BERNSTEIN

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LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted orchestras abroad as guest during the last four summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. His symphony with piano solo, based on W. H. Auden's *Age of Anxiety*, was introduced at these concerts last season.

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, January 20, 1933 (Albert Stoessel), January 13, 1939 (Georges Enesco), October 17, 1941, and December 21, 1945 (Fritz Reiner), January 21, 1949 (Thor Johnson).

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, "*Die Entführung aus dem Serail*," which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how

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difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening *allegro* ready:

"You will make a wry face when you see only the first *allegro*; but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante*, and the last movement; if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for

*"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."

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Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale*, an improvisation by Mozart, and, interspersed, four arias by various singers.

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PIANO CONCERTO IN B-FLAT MAJOR (K. No. 450)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was completed March 15, 1784, in Vienna. The orchestration consists of one flute, two oboes, two bassoons, two horns, and strings.

The only record of a previous performance by the Boston Symphony Orchestra was in the Monday-Tuesday series: March 4-5, 1940 (Webster Aitken, soloist).

PIANOFORTE concertos were extremely useful to Mozart in Vienna in the Lenten season, when concerts could be profitably given at the houses of wealthy patrons, and bolstered by a new composition in which Mozart could appear as virtuoso. The spring of 1784 was no

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exception. The Piano Concerto in E-flat (K. 449) is dated February 9; the present Concerto, March 15; a Concerto in D major (K. 451) was completed on March 22; and the Concerto in G major (K. 453) on April 12. The G major and E-flat Concertos were written for the particular use of Mozart's pupil in Vienna, Barbara (or Babette) von Ployer. We have the composer's word that "Fräulein Babette" played the G major Concerto at a concert in her father's house in Döbling, a suburb of Vienna.

That Mozart thought well of his spring crop of concertos in 1784 is indicated in the following letter written to his father on May 26 of that year:

"In your last note," he wrote, "I have the news that you received my letter and the music safely. I thank my sister for her letters and as soon as time permits I shall certainly write also to her. Meanwhile pray tell her that Herr Richter is mistaken as to the key of the concerto, or else I have read incorrectly a letter of yours. The concerto Herr Richter praised so warmly to her is that in B-flat major, the first I made and the one he praised so highly to me at the time. I really cannot make a choice between these two concertos [B-flat and D]. I regard them both as concertos to make the performer sweat; but as

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regards difficulty, the B-flat concerto has the advantage over that in D.* For the rest I am very curious to know which of these three concertos, in B-flat, D and G, pleased you and my sister most. The one in E-flat does not enter into the matter. It is a concerto of quite a peculiar kind and written rather for a small orchestra than for a big one — so I speak only of the three big concertos. I am curious to know whether your judgment accords with the general opinion here and also with mine. Candidly, it is necessary to hear all these well performed with all their parts. I am quite willing to wait patiently until they are returned to me, as long as nobody else is allowed to lay hands on them.† I could have got twenty-four ducats for one of them today, but I think it better to keep them by me a year or so and then make them known by publication."

The orchestra takes in hand unassisted the expository matter, which devolves upon an up-sliding chromatic figure. The soloist, assuming at last the burden of discourse, makes up for a long delayed entrance by dominating the situation with a sparkling bombardment of scale passages and sixteenth notes in a rippling legato. Again in the *Andante* (in E-flat, 3-8), the piano delivers an uninterrupted and ornate *obbligato*, the orchestra for the most part merely fortifying the melody, which comes often from the pianist's left hand. In the final rondo, the composer sees fit to give his *tutti* an additional edge of brilliance by the inclusion of a flute (hitherto silent). The cadenzas in the first and last movements are Mozart's own.

* This recalls some remarks of Mozart to his father in a letter a month earlier, about the pianist of his acquaintance, Herr Richter: "He plays well so far as execution goes, but, as you will discover when you hear him, he is too rough and labored, and entirely devoid of taste and feeling. When I played to him, he stared all the time at my fingers and kept on saying: 'Good God! How hard I work and sweat — and yet win no applause; and to you, my friend, it is just child's play!' 'Yes,' I replied, 'I too work too hard, so as not to have to work hard any longer.'"

† To prevent piracy, Mozart was compelled to choose his copyist carefully, and sometimes to keep an eye upon him.

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SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Karlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

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Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became

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so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world,

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any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his *Life of Brahms*: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called *sinfoniettas* today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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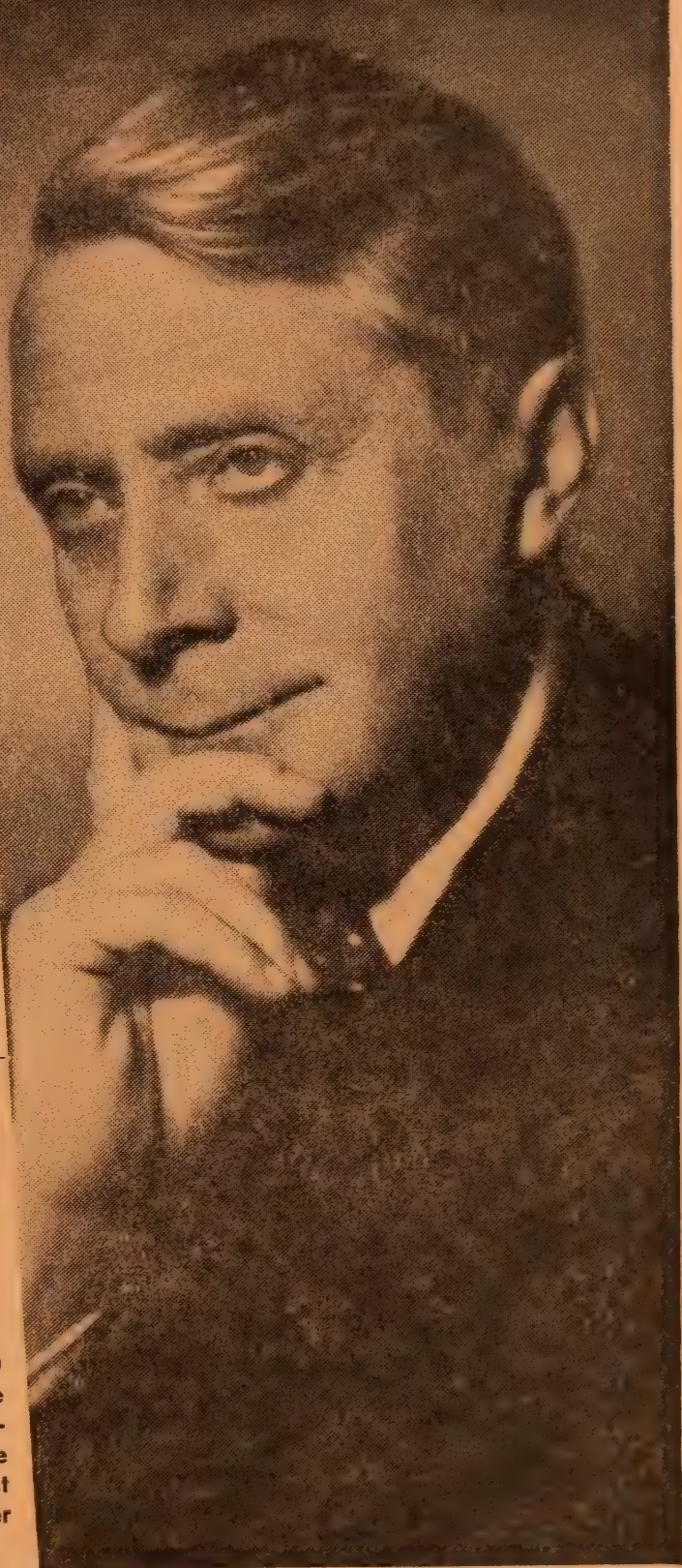
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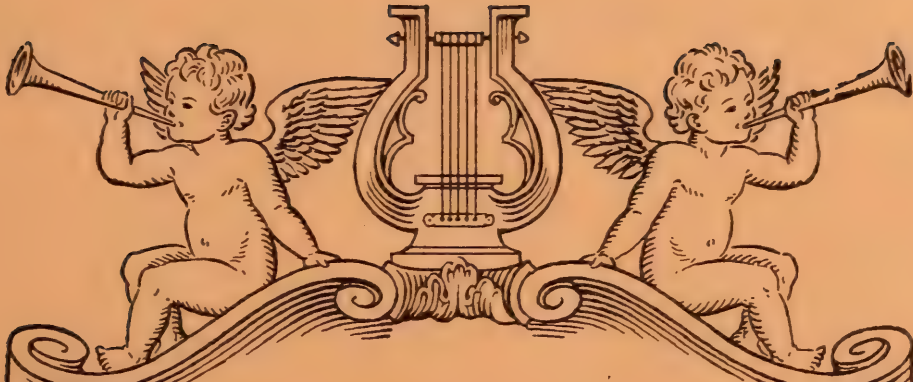
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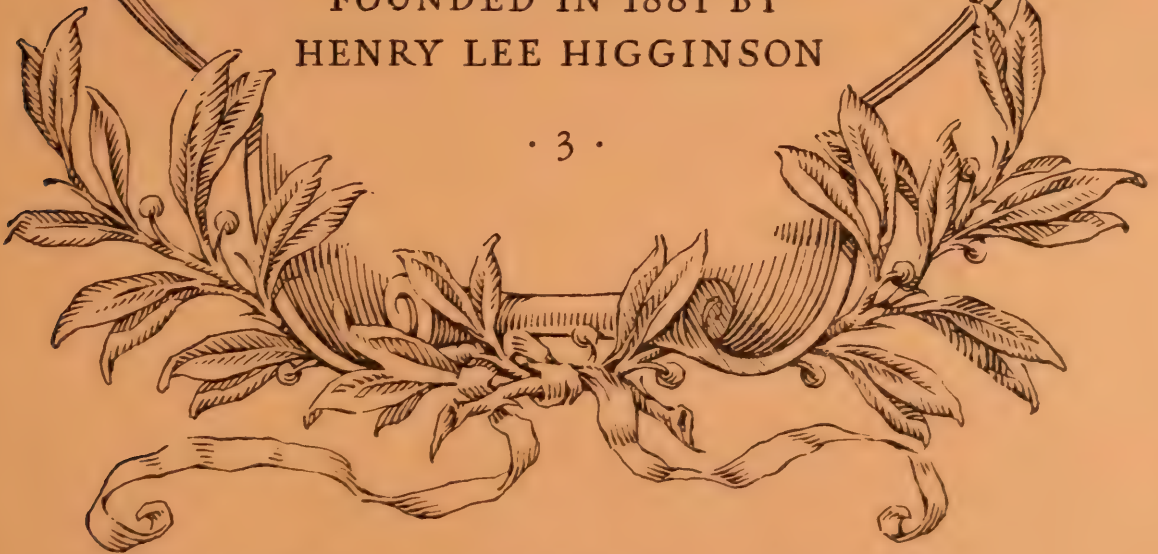
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Concert Bulletin of the Third Concert

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with historical and descriptive notes by

JOHN N. BURK

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Program

BERLIOZ.....Overture, "The Corsair," *Op.* 21

ROUSSEL.....Symphony No. 4, *Op.* 53

- I. Lento; allegro con brio
- II. Lento molto
- III. Allegro scherzando
- IV. Allegro molto

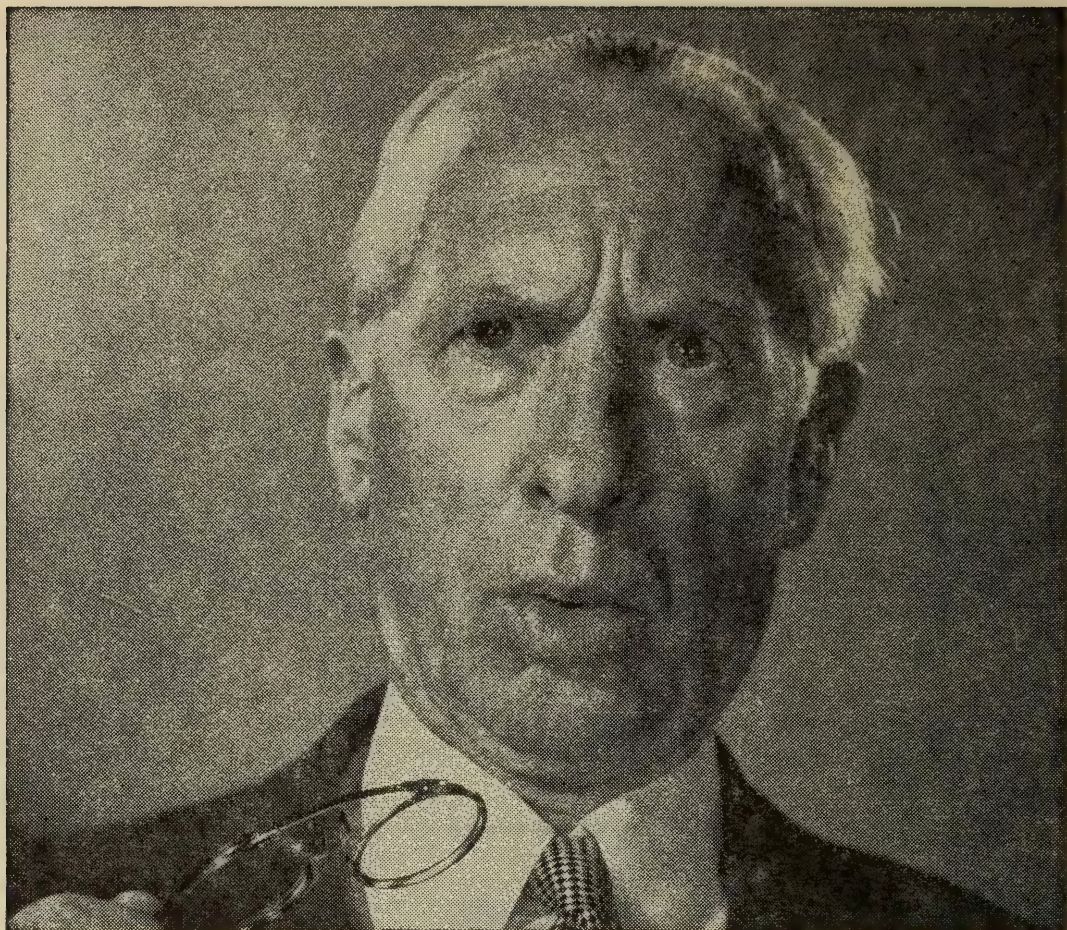
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OVERTURE "*LE CORSAIRE*," Op. 21

By HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869)

The Overture is supposed to have been written in February 1831. It was revised in 1844, and first performed in Paris, January 19, 1845, at the Champs Elysées, when Berlioz conducted from the manuscript. There was a second performance April 1, 1855, at a concert of the St. Cecilia Society in Paris. The score was again revised and first published in this year. The first performance in Boston was by the Boston Symphony Orchestra, January 10, 1896. There was another performance on October 13, 1916.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, *ophicleide* (or bass tuba), timpani and strings. The Overture is dedicated "To my Friend, Davison."*

THE title incites one to find in this dashing overture the musical embodiment of Byron's reckless adventurer. Unfortunately for those who take such titles as reliable guides to the composer's intention, Berlioz called this Overture at its first performance *La Tour de Nice*. Only later did he change the name to *Le Corsaire Rouge*, and finally, *Le Corsaire*. A close examination of titles in general as bestowed by the Romantics often reveals them as afterthoughts: a last minute dressing-up of a piece of music with a colorful name for its readier consumption. And yet, Byron's Corsair, the sea-roving outlaw with his fine contempt of all men, his complete ruthlessness matched by a complete gallantry toward women, must have well fitted the composer's mood when he sketched the Overture on his journey to Rome in 1831 — if so he did.

Berlioz makes no mention of this Overture in his memoirs, but the *Signale* on the occasion of a performance at Weimar in 1856 made the statement, presumably extracted from Berlioz, that it was composed in three days "during a voyage protracted by a storm." This would have been the voyage which Berlioz made from Marseilles to Livorno in February, 1831, as part of his journey to Rome as a *Prix de Rome* winner. It was also during his *Prix de Rome* months that he composed the Overtures to *Rob Roy* and *King Lear*, his *Lélio*, and his revision of the *Symphonie Fantastique*. In his memoirs, Berlioz reveals that the poetry of Byron held him in captivation at this time. He carried his Byron into St. Peter's Cathedral. "Never did I see St. Peter's without a thrill. It is so grand, so noble, so beautiful, so majestically calm! During the fierce summer heat I used to spend whole days there, comfortably established in a confessional, with

*James Davison (1813-1885) was for years the editor of the *Musical World* and music critic of the *London Times*, an entrenched conservative who devoted himself to bitter attacks upon Wagner, Liszt, Schumann, and Brahms.

Byron as my companion. I sat enjoying the coolness and stillness, unbroken by any sound save the splashing of the fountains in the square outside, which was wafted up to me by an occasional breeze; and there, at my leisure, I sat drinking in that burning poetry. I followed the Corsair in his desperate adventures; I adored that inexorable yet tender nature — pitiless, yet generous — a strange combination of apparently contradictory feelings: love of woman, hatred of his kind.

“Laying down my book to meditate, I would cast my eyes around, and, attracted by the light, they would be raised to Michelangelo’s sublime cupola. What a sudden transition of ideas! From the cries and barbarous orgies of fierce pirates I passed in a second to the concerts of the seraphim, the peace of God, the infinite quietude of heaven; . . . then, falling to earth again, I sought on the pavement for traces of the noble poet’s footsteps. . . .”

Berlioz had sailed from Marseilles in a Scandinavian brig, and so had had his first experience of the sea. One of his travelling companions, a Venetian, “an underbred fellow, who spoke abominable French, claimed that he had commanded Lord Byron’s corvette during the poet’s adventurous excursions in the Adriatic and the Grecian Archipelago. He gave us a minute description of the brilliant uniform Lord Byron had insisted on wearing, and the orgies in which they indulged.” The craft carrying Berlioz was becalmed in the bay off Nice for three days, and then proceeded under a gale which nearly wrecked them. The quality of invention in the tales of his fellow traveler was surely more important to the eager listener than their veracity. In May, Berlioz set out from Rome by carriage for home at the devastating news that his beloved Camille Moke had married Pleyel. He reached Nice, recovered from his rage, which included avowed intentions of murder and suicide, and basked in that fair spot for three weeks before returning to Rome. It was a sort of mental convalescence. He records that these days were the “happiest” in his life. There he drafted his *Roi Lear* Overture. When a police officer, looking upon him as a suspicious character, asked him what he was doing there, he answered: “Recovering from a painful illness, I compose and dream and thank God for the sunshine, the beautiful sea, and the green hills.”

Memories of that earlier and more sanguine period must have returned to Berlioz when, in August 1844, he went once more to Nice (for convalescence from jaundice) and then revised his Byronic overture, naming it *La Tour de Nice*. The Bellanda tower, last relic of a chateau long vanished, must have stood conspicuously before his vision on a promontory of that fair coast as his boat lay at anchor offshore fourteen years before.

But the listener to Berlioz's Overture, like the police officer, would do well not to inquire too specifically into the nature of the dreams which may have produced the musical images — dreams compounded of Shakespeare, Byron, thwarted love, a host of fresh impressions gathered in Italy, and the immediate spell of a gleaming Mediterranean spring.

The stormy overture was a great favorite with Hans von Bülow, who conducted it with his orchestra at Meiningen with special success, and wrote to a friend that it went as if "it were shot from a pistol."

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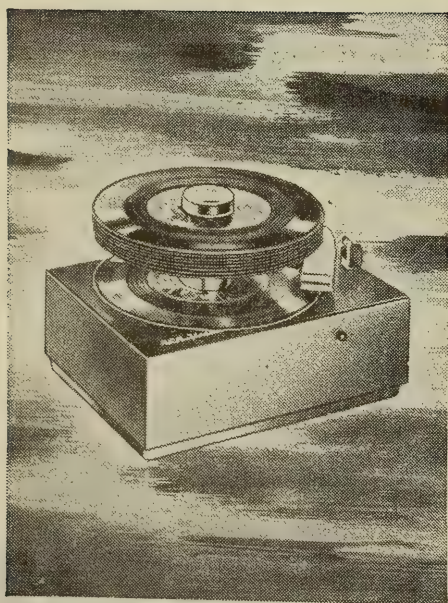
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SYMPHONY NO. 4, *Op.* 53

By ALBERT ROUSSEL

(Born in Turcoing (Nord) France, on April 5, 1864; died in Royan, August 23, 1937)

This Symphony (published in 1935) had its first presentation at the *Concerts Pasdeloup* in Paris, October 19 of that year, Albert Wolff conducting. On December 27 following, it was introduced to the United States in the concerts of the Boston Symphony Orchestra.

The orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, harp, and strings. The Symphony is dedicated to Albert Wolff.

THE symphony opens with an introduction, *lento*, from which there is a thematic recurrence in the middle section of the slow movement. The *Allegro scherzando* is in a 6-8 rhythm suggesting the gigue. Spirited, punctuated with staccato chords, the impetus never relaxes, offers no trio of contrasting character, although there is a subtle juggling between the duple and triple beat. The final *Allegro molto* is a lively rondo, again without relaxation of tempo, although a section of lyrical character brings relief. A characterization of the movements was given by Denyse Bertrand, writing of the Paris performance in "*Ménestrel*" (October 25, 1935): "An allegro with an incisive theme set off by vari-colored orchestration is concise, quite in the composer's best style; the adagio, mysterious and tender, rises gradually with an expanding songfulness; the scherzo, short, light, very rhythmic, contrasts agreeably with a finale of pleasing grace, written without vigor and sounding delightfully." At this performance, the scherzo had so much applause that M. Wolff was induced to yield to a European

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custom not (up to this time) practiced in America. As one of the critics wrote: "it had the honors of a *bis* unanimously solicited."

Roussel lays claim to four symphonies, though the first might more properly be called a symphonic poem. It was composed in 1908, and bears the title "*Le Poème de la Forêt*." The Second, in B-flat, dates from 1922 (it was performed by the Boston Symphony Orchestra October 31, 1924). This symphony shows classical outlines, but has an admitted program, dealing with youth, his advance, and his experience with life. The Third Symphony, in G minor, was composed for the fiftieth anniversary of this orchestra and first performed at these concerts October 24, 1930. It has no program, although this composer has always kept, even in his latest symphony, a colorful and suggestive instrumentation. The Fourth Symphony, like the *Sinfonietta* for Strings of 1934, is what the French call "*de la musique pure*" — with a high percentage of "purity."

"Albert Roussel," Albert Bernard has written, "has seemed to me the logical point where musical thoughts specifically French have taken full possession of a form not authentically national. By him rather than by Saint-Saëns, in whom there were irreconcilable elements,

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and who could borrow a form for a concept which remained French — by Albert Roussel, then, the fusion has been established; let us rather say the French patrimony has been definitely enriched by a powerful field of expression which we have had difficulty in assimilating. A precious conquest which, now quietly come to pass, is destined, I feel sure, to engage future attention more considerably than we may now suppose.

“Already with the Third Symphony Roussel showed us that his style, which has all the recognizable virtues of French music, was moulding itself with perfect ease to the necessities of symphonic form, having identified, indissolubly united, the form with the matter. Now, that which might have been considered a fortunate combination of circumstances has been formally confirmed by this Fourth Symphony, with its perfect balance, its eloquence as considered as it is expressive. Force, vigor, sanity, act as ballast in a light and translucent edifice of sound. It is hard to tell what draws one most in this work of art — its luminous simplicity, its absence of artifice, its qualities of wit, of emotion, the certainty of its *métier* or the aptness of its thought.”

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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances in this series were on March 4-5, 1949.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First

JULES WOLFFERS

PIANIST TEACHER

Boston University College of Music

25 Blagden Street, Boston, Massachusetts

Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splen-

did set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a varia-

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tion. finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the

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Tuesday Evening, January 24, 1950

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press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

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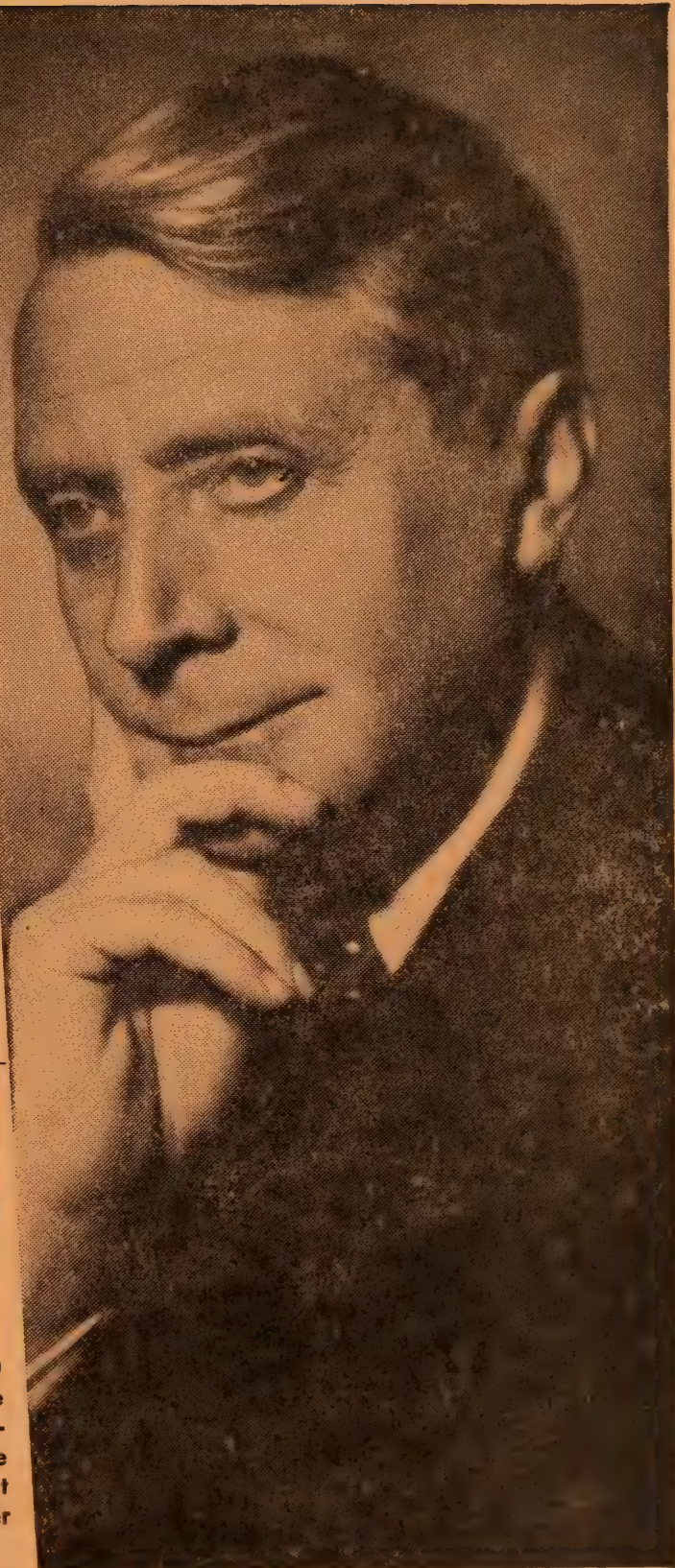
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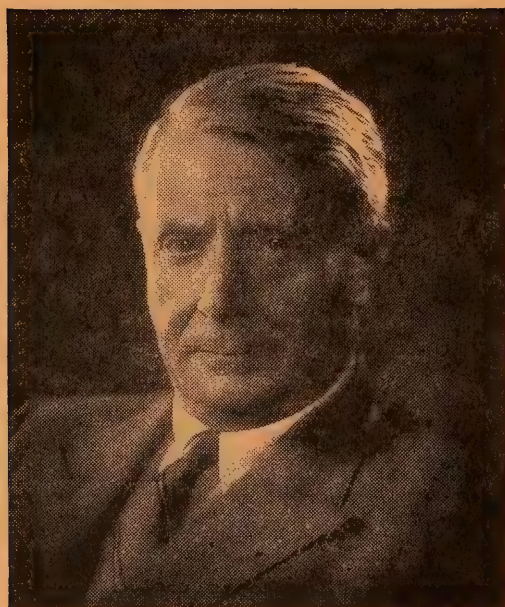
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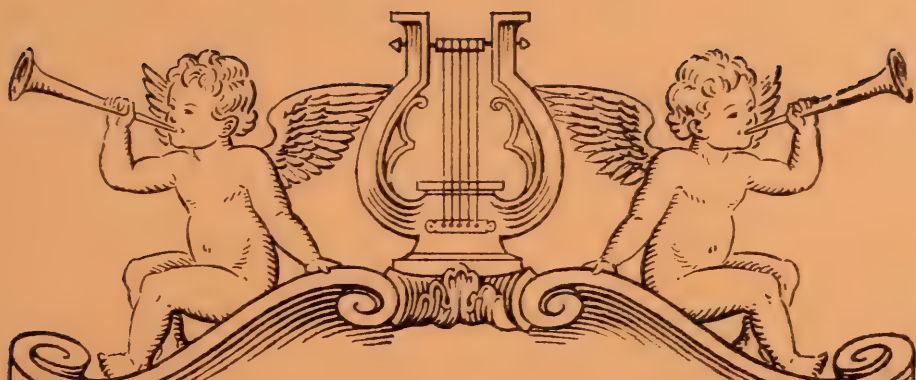


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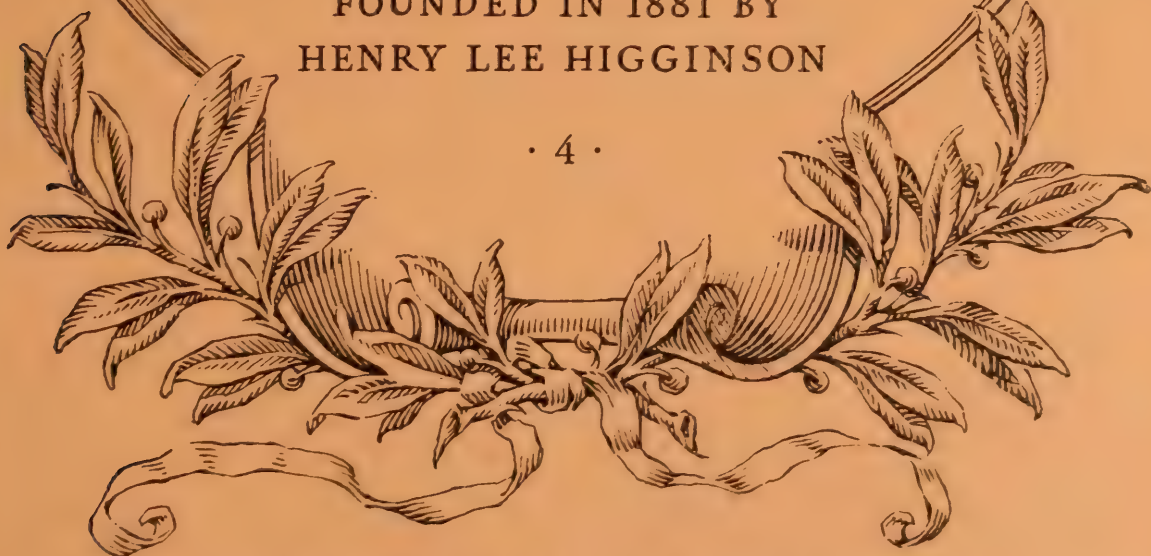
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1949-1950

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Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *January 24*

with historical and descriptive notes by

JOHN N. BURK

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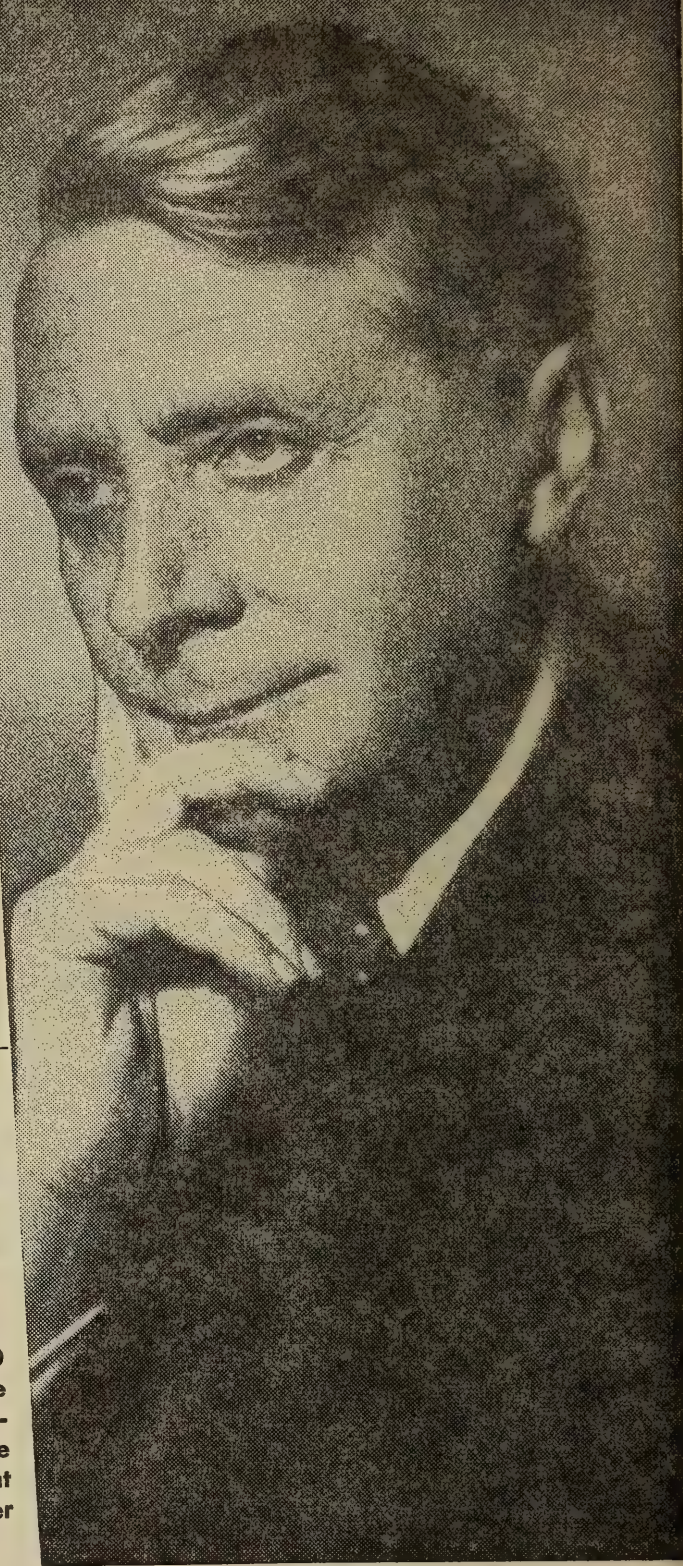
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TUESDAY EVENING, JANUARY 24

Program

HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

- I. Andante; allegro
- II. Romanza
- III. Scherzo
- IV. Largo; Finale

(Played without pause)

I N T E R M I S S I O N

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert*

avait été composé exprès par le fameux Handel." And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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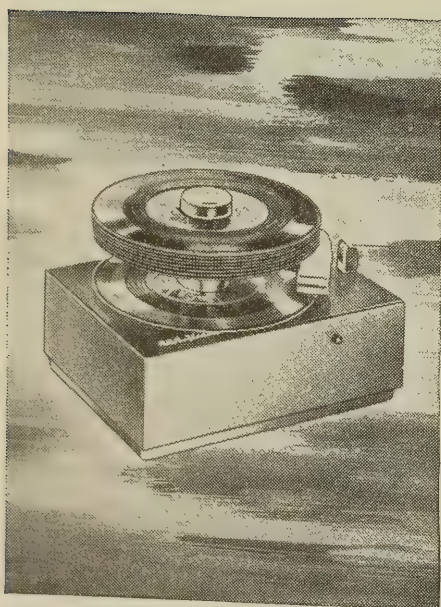
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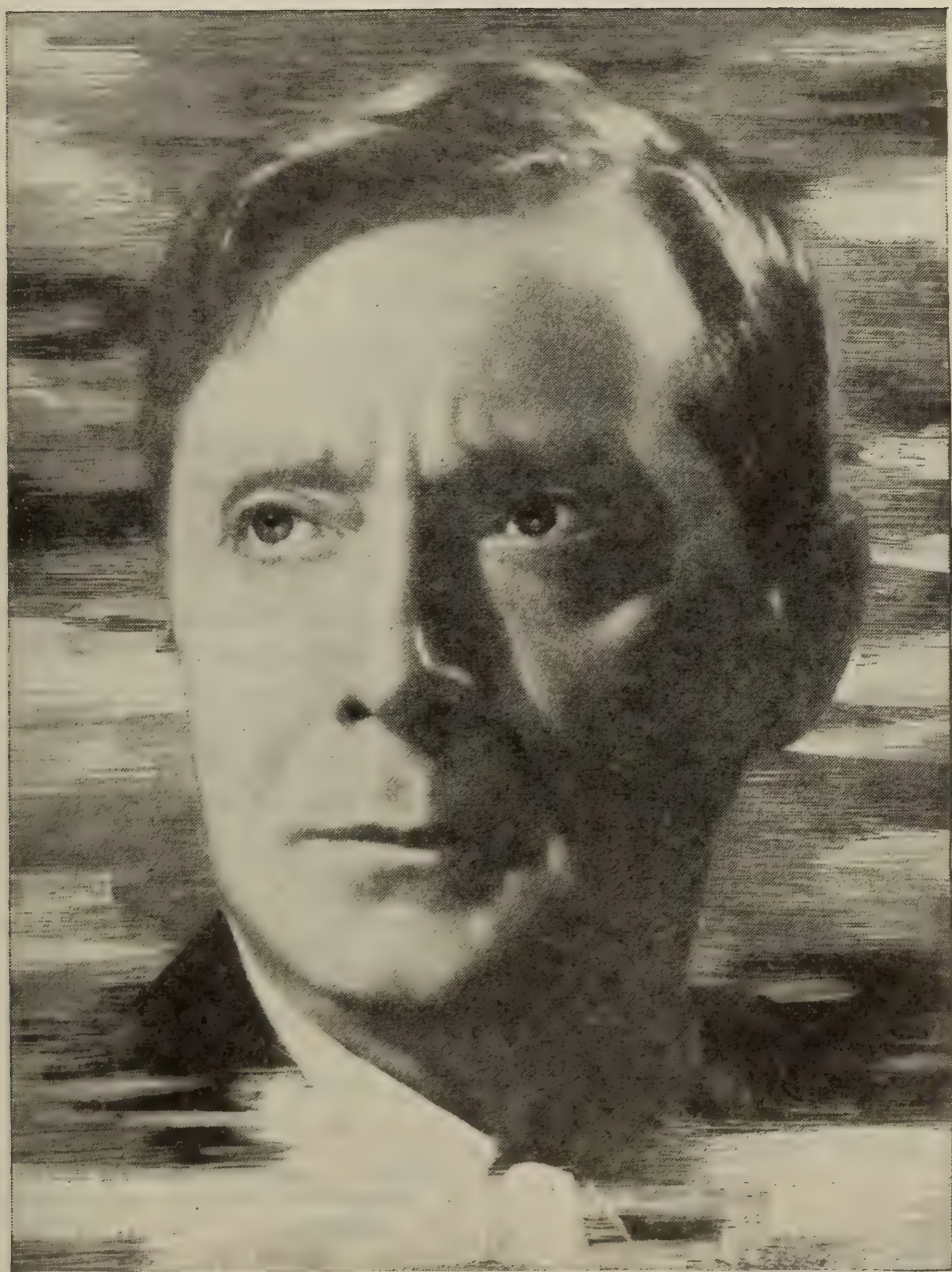


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afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of

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many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed

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by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.*

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of

* The English word "pathetic" has, of course, a different connotation further still than *Pathétique* from describing the symphony. Mr. M. A. DeWolfe Howe suggests that it could be well named "*Lacrimae Rerum*," for the "Tears of (all) things," the "tears of the world" is what a true reading of the music seems to convey.

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sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. “While composing the [sixth] symphony in my mind,” Tchaikovsky had written to his nephew, “I frequently shed tears.”

There can be no denying that the emotional message of the “*Pathétique*” must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist’s emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of “insincerity”; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was “sincere” — that is, when he was at his best and satisfied with it, as in the “*Pathétique*.” He wrote to Davidoff, to whom he was to dedicate the symphony, “I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any

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one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione*," reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passion-

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ately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *February 21*

with historical and descriptive notes by

JOHN N. BURK

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Series B — Aug. 3, 5, 6

Beethoven — Symphony No. 6; Strauss — “Death and Transfiguration,” “Till Eulenspiegel”; Haydn — Symphony No. 92; Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Santoro — Symphony No. 3; Ibert — Escales; Rimsky-Korsakov — Scheherazade.

Series C — Aug. 10, 12, 13

Bach — Mass in B Minor; Ravel — “Mother Goose” Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts); Prokofieff — Symphony No. 6; Brahms — Symphony No. 1.

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STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)

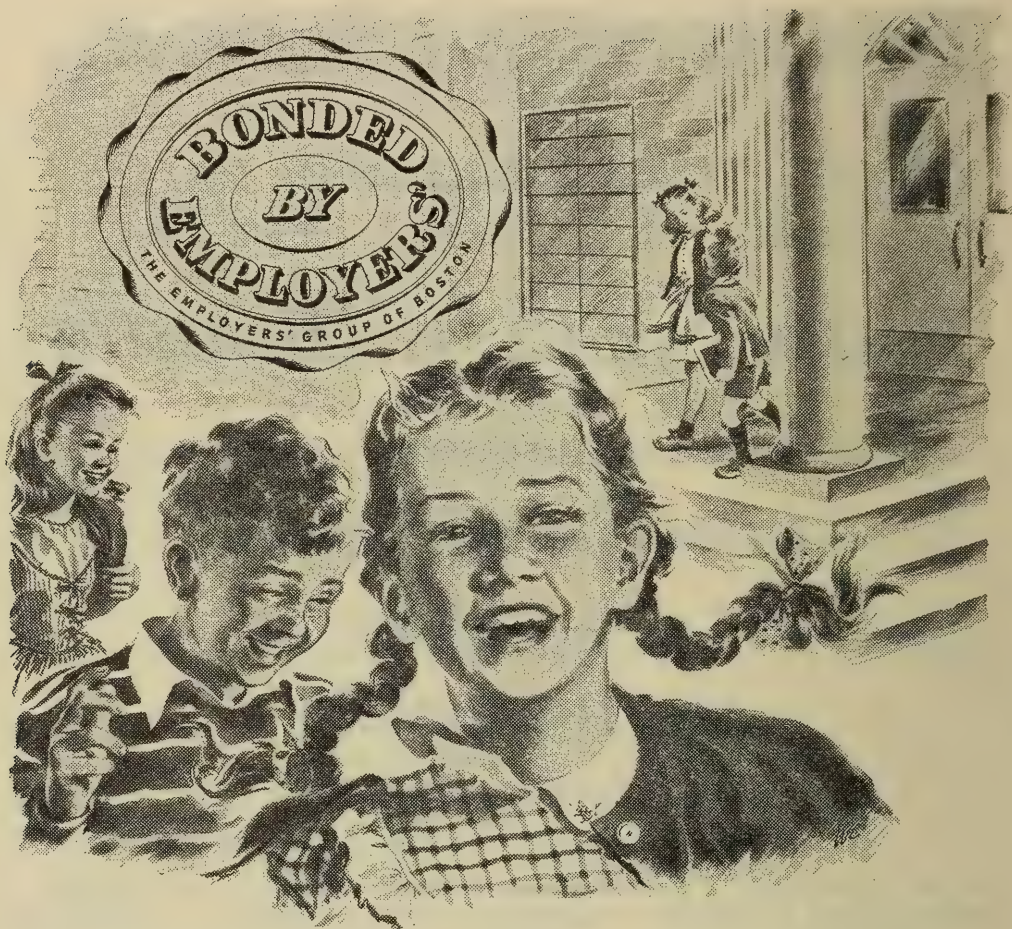
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OVERTURE, "THE SCHOOL FOR SCANDAL," *Op. 5*

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture was performed by the Boston Symphony Orchestra, November 15, 1940, and repeated October 16, 1942.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE piece is a concert overture intended, not as an introduction to a dramatic performance, but as an approximation in music of the spirit of Sheridan's comedy. The pattern is classical. The music begins *allegro molto vivace* with a flourish and a bright leaping theme for the full orchestra over a swift figure in the violins. The strings take the theme in 9-8 over pulsating chords in the winds. The energy spreads itself in a *ff* climax and the second theme, properly lyrical, is sung by the oboe and then the violins. There is development of the earlier material in the original brilliant vein and a return of the second theme, now brought in by the English horn and taken up by the strings. The overture closes in a sparkling *tempo primo*.

Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed, besides his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, Violin Concerto, "Commando March," Second Symphony (dedicated to the Army Air Forces), Violoncello Concerto, and "Knoxville, Summer, 1915," for Soprano and Orchestra. His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," and "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums). He has also written a number of songs.

He served in the United States Army as Corporal in the Army Air Corps.

Robert Horan has described Samuel Barber's aesthetic in *Modern Music* (March-April, 1945):

Since the ancient part of this century, when the movement of modernism in music, as in all the arts, was embarked upon; since its tar-and-feather days of riot and conversion when the première of a new work constituted a breach of the peace, musical composition seems to have suffered from a fraudulent energy, a kind of "middle age." There is an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."

If music has lost some of its earlier vitality, musical criticism, on the other hand, has become perverse and deceptively sophisticated. It is a commonplace to hear Wagner referred to as "pleasant" or the Beethoven symphonies as "nicely made"; which is simply a reversal of the critical terminology for standard works so that certain contemporary ones may be more easily included on the same level. It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without — the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to pedestrianism, although his work suffers occasionally from a false sense of security.

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country. . . .

It is in pieces such as these [the Second "Essay" and the Adagio for Strings] that one discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

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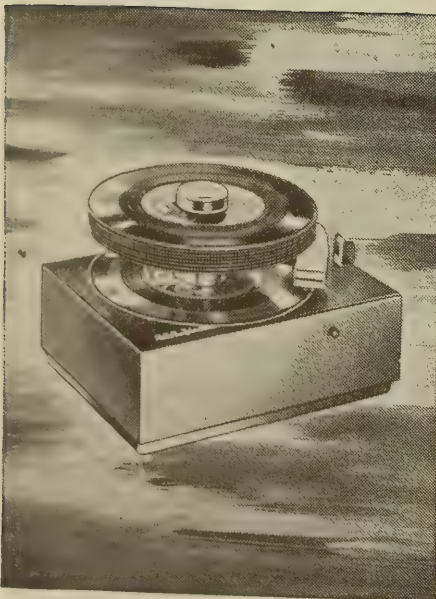
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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography. Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939, and repeated, again under the composer's direction, January 14, 1944.

The orchestration of the suite is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with "*Chiffres dansants*" not unlike Schumann's "*Lettres dansantes*." The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène*, at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, dis-

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puted between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.

Peace, I grant, is perfect in its way,

But what purpose does it serve

With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was on January 28, 1950.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934—1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.

with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being—the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe—not that the composer had any qualms about the essential practicability of his score—but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic—as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright,

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fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances). * Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Einfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and un-

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutated —" (Chesterian, November, 1928).

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folding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his "*Winterreise*" series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

* Kreissle repeats this as a "well-authenticated confession."

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The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which kept him in dingy lodgings and short rations most of the time.† He should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (*i.e.* — felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him — songs which puzzled his intimate friends, chamber music such as the splendid but then unsalable Quintet, the Mass in E-flat, the three final piano sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Sir George Grove, who carefully examined the manuscripts of the symphonies in 1868, still a pioneering year in the knowledge of Schubert, describes the manuscript of the final C major Symphony as "a volume of 218 pages, and, as usual, on oblong paper." The heading reads: "Synfonie, März 1828. Frz. Schubert Mp.*" Donald Francis Tovey reports, as does Grove, many corrections in the score — an extremely interesting fact, since Schubert always put down his notation swiftly and with finality. "In the Finale," writes Grove, "there are but few alterations, and those of no importance. It has evidently been written straight off, and towards the end the pen seems to have rushed on at an impetuous speed, almost equalling that of the glorious music itself. The first four movements, on the other hand, are literally crowded with alterations; so much so that the work looks as if it were made up of after-thoughts. The handwriting is neat and perfectly distinct, though it has lost the peculiar charm which it has in the MSS. of the Seventh and Eighth Symphonies.†

† Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden (\$160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Paganini concert, on the ground that "money is as plentiful as chaff." But tempting invitations from Gratz and the mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects, are downright gloomy and unfavorable."

* "*Manu propria*"

† Grove lists the symphonies chronologically, and numbers the skeleton symphony in E minor as No. 7, the "Unfinished" as No. 8. In the usual numbering the E minor is not included: the final symphony is No. 7, and the "Unfinished," as a posthumous work, No. 8.

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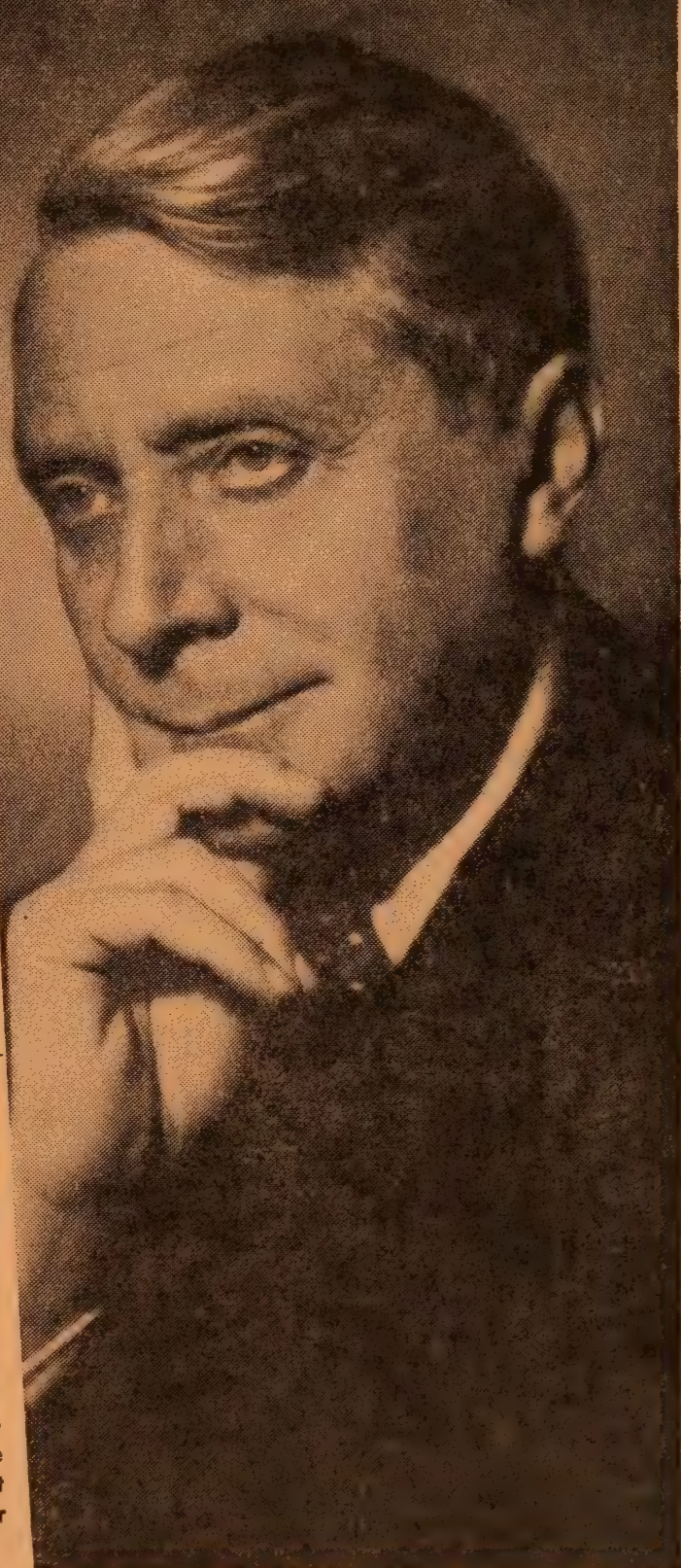
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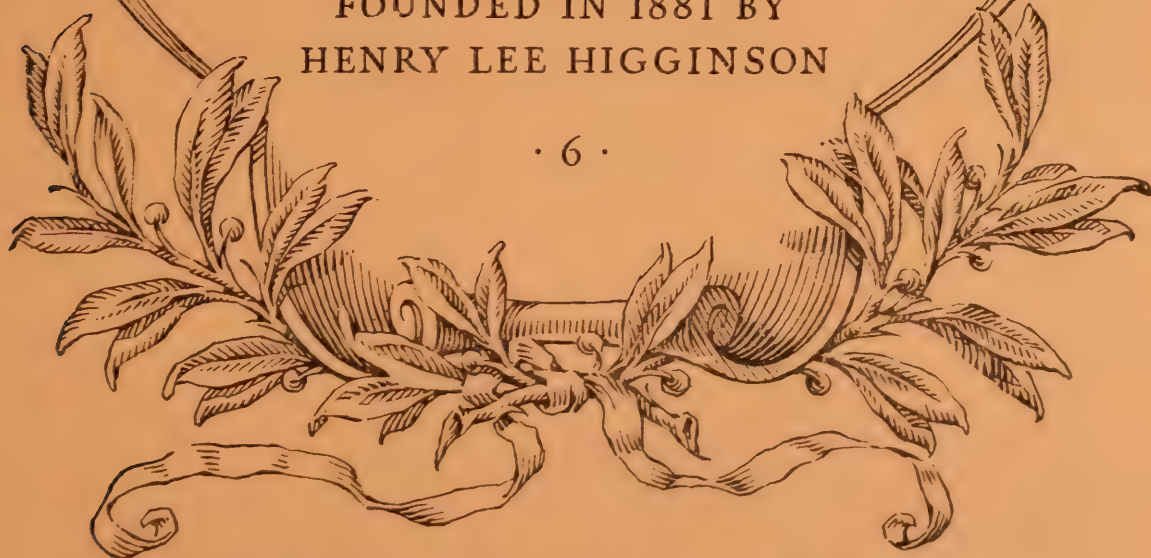
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Concert Bulletin of the Sixth Concert

TUESDAY EVENING, *March 21*

with historical and descriptive notes by

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Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Ravel — "Mother Goose" Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts).

Series C — August 10, 12, 13

Bach — Mass in B Minor; Berlioz — Harold in Italy; Ibert — Escales; Villa-Lobos — Choros 10; Prokofieff — Symphony No. 6;
Brahms — Symphony No. 1.

(Soloists to be announced)

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Program

RICHARD BURGIN *Conducting*

BERLIOZ.....Overture to "Beatrice and Benedick"

STRAUSS....."Don Quixote," Fantastic Variations on a Theme of
Knightly Character, *Op.* 35

Introduction, Theme with Variations, and Finale

Violoncello Solo: SAMUEL MAYES

Viola Solo: JOSEPH DE PASQUALE

I N T E R M I S S I O N

HAYDNSymphony in G major, No. 88

I. Adagio; Allegro

II. Largo

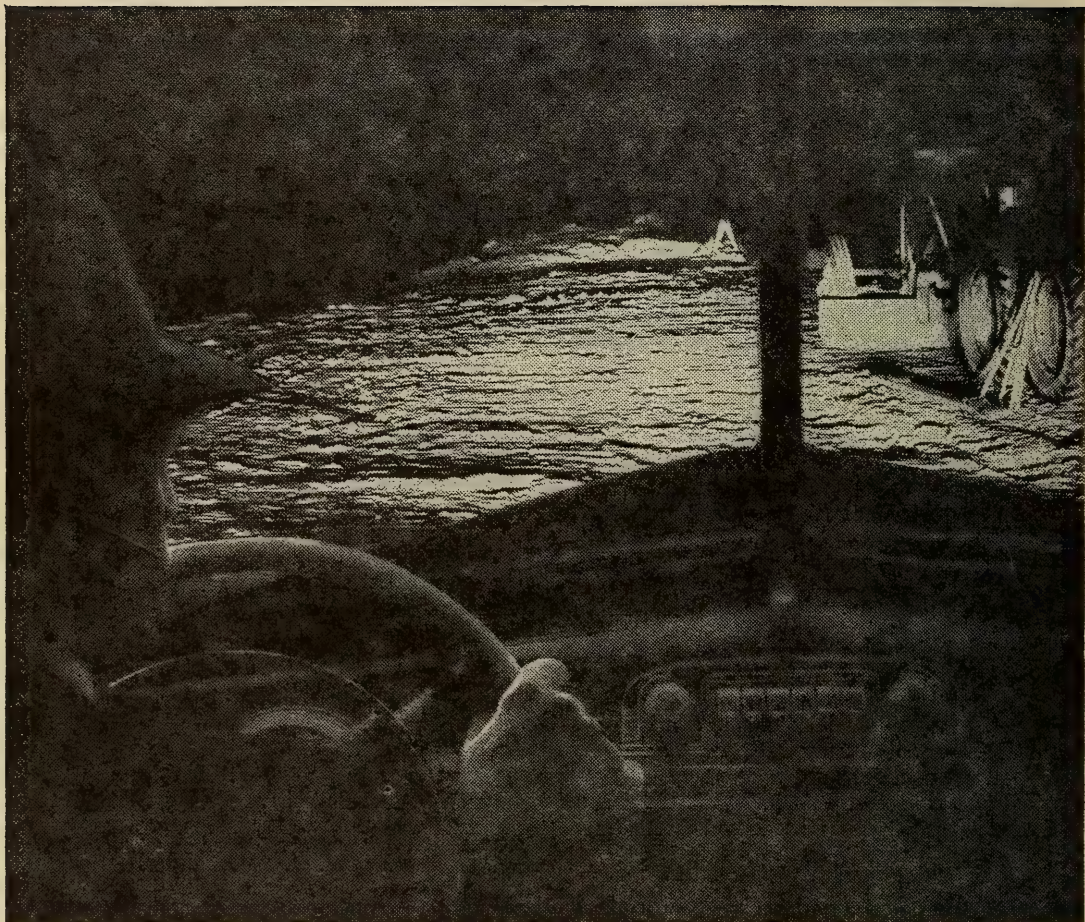
III. Menuetto; Trio

IV. Finale: Allegro con spirito

BACH.....Passacaglia and Fugue in C minor
(Orchestrated by Ottorino Respighi)

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OVERTURE TO "BÉATRICE ET BÉNÉDICT"

By HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869)

Berlioz' *Opéra Comique*, *Béatrice et Bénédicte*, was first sketched in the autumn of 1860, completed February 25, 1862, and first performed at Baden, August 9, 1862, at the Théâtre de Bade, the composer conducting. There followed a production at Weimar April 8, 1863. It did not reach France until June 5, 1890, when Lamoureux conducted it at the Odéon. There was a revival at Leipzig April 19, 1913, under the direction of Josef Stranski, who revised the score and text. The opera was performed in English at Glasgow, March 24, 1936.

The overture calls for flute and piccolo, two oboes, two clarinets, four horns, two bassoons, two trumpets, cornet-à-piston, three trombones, timpani and strings.

ON January 19, 1833, Berlioz wrote to his friend d'Ortigue: "*A propos*, I am going to write a very lively opera upon Shakespeare's comedy, 'Much Ado About Nothing.' Such being the case, I will ask you to lend me the volume containing it." This plan, formed at a time when Berlioz was deep in Shakespeare, did not take effect for twenty-seven years, and indeed his single venture into a comedy was destined to become his last work. He composed it at the insistence of Bénazet, the manager of the theatre at Baden-Baden. He expanded his original plan of one act into two as the music progressed. He wrote the libretto himself, faithfully following Shakespeare's text and concentrating upon the characters of Beatrice and Benedick.* Berlioz admitted in a letter that Shakespeare's original title, which he quoted as "*Beaucoup de bruit pour rien*" (in German it becomes *Viel Lärm um Nichts*) was a dangerous one which would enable his enemies to apply the phrase to the music contained. His text was a close translation of chosen passages from the original Shakespeare, with the interpolation of the character of Somarone, a musician, ("*maître de chapelle*"), which was considered as a caricature of his adverse critic, Fétis. Berlioz was 59 when he first conducted his *opéra comique*, and far from well. In fact, he was in acute distress during the performance. According to the medical enlightenment of that time his ailment was "intestinal neuralgia." The composer was honored and applauded, the production given him was excellent, and the Beatrice, Mme. Charton-Demeur, so delighted him that he insisted none other must sing Dido in his *Les Troyens*. This she did, to his great satisfaction. There was a second performance and a production of *Béatrice* at Weimar on April 8, 1863, the libretto having been translated from the French into German by Richard Pohl. Berlioz reported to his friend Ferrand a "signal success," the same phrase he had used in reference to the Baden performance. But the reviews were not all that he made them out to be. He was not looked upon as suited for the *opéra comique* style. The grudging Hanslick, who reviewed the Weimar production in "The Musician," could not

* The title-page of the published score gives the title in English as "Beatrice and Benedict," an error generally made on account of the French version of the name.

imagine "the man with the unkempt gray forest of hair, with the gloomy glance and the pessimistic contempt for the whole world as cut for this pattern." The overture in part he praised, calling it: "No masterpiece, it is true, but a genuine comedy overture, and in any case a great deal more natural, I may say; musically speaking more seemly than the overtures to *Waverley*, '*Les francs juges*,' and *Le Corsaire*." The general opinion seems to have been that whereas the musical genius of Berlioz had produced a charming score with some delightful moments, the stage piece as a whole, with its spoken dialogue, did not come off, and the composer's literal translation of the original banter of the reluctant lovers seemed to have lost its lightness, without which the adroit thrusts in word play become merely rudeness. Says "Signior Benedick of Padua" on first encountering Beatrice:

"What, my dear Lady Disdain! Are you yet living?"

Berlioz renders this:

"*Eh! quoi, Signora Dédain, vous vivez encore?*"

In German it comes out this way:

"*Wie! Mein liebes 'Fräulein Verrachtung'! Lebt Ihr auch noch?*"

Berlioz was well aware that *Béatrice et Bénédict* was not likely to be embraced by his French public, nor did it make much of an impression when it was there produced after his death. However, the *duo nocturne* between Hero and Ursula, "*Vous soupirez, madame*," became a popular concert number.

The overture is principally based upon the allegretto from the *duettino* at the end of the opera where the lovers are at last reconciled, "*L'amour est un flambeau*." A second theme, andante, is found in Beatrice's air in the second act, "*Il m'en souvient le jour du départ de l'aimée*," which Tiersot has referred to as "*une magnifique phrase à la Gluck*."

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"DON QUIXOTE" (INTRODUCTION, THEME WITH VARIATIONS, AND
FINALE): FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY
CHARACTER, *Op. 35*

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949.

The score of "Don Quixote" was composed in Munich in 1897, and completed on December 29 of that year. It was first performed at a Gürzenich Concert in Cologne, from the manuscript, Franz Wüllner conducting, on March 8, 1898. Friedrich Grützmacher played the violoncello solo. There was a performance at Frankfort on March 18, at a concert of the *Museumgesellschaft*, under the composer's direction, when Hugo Becker was the 'cellist. The first performance in the United States was by the Chicago Orchestra, under Theodore Thomas, January 7, 1899. The first performance here was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conducting, February 12, 1904 (Rudolf Krasselt, 'cello, Max Zach, viola). Later performances were: April 19, 1904 (Richard Strauss conducting, and with the same soloists); April 22, 1910 (soloists Heinrich Warnke, Émil Ferir); February 17, 1911 (same soloists); February 11, 1916 (same soloists); April 14, 1922 (Jean Bedetti, Georges Fourel); December 11, 1931 (Jean Bedetti, Jean Lefranc); March 24, 1933 (Gregor Piatigorsky, Jean Lefranc); February 22, 1935 and March 8, 1940 (same soloists); January 15, 1943, February 2, 1945 (Jean Bedetti, Jean Lefranc); April 23, 1948 (Gregor Piatigorsky, Joseph de Pasquale).

"Don Quixote" is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, three trumpets, three trombones and tuba, tenor tuba, timpani, snare drum, bass drums, cymbals, triangle, tambourine, wind machine, glockenspiel, harp, and strings. The dedication is to Joseph Dupont.

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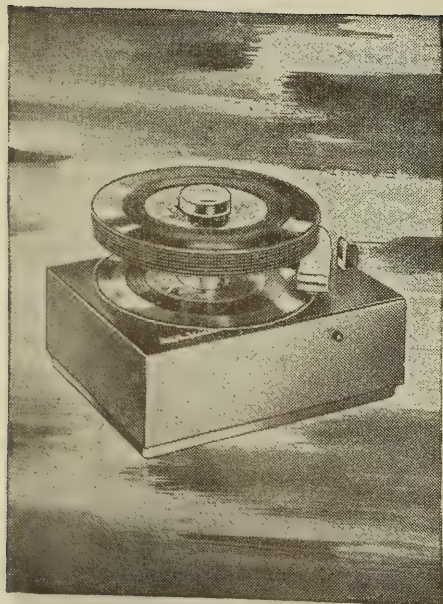
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"DON QUIXOTE," more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly appavelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores — these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry. The rounded picture which Cervantes drew, where such baser elements as farcical humor and incongruity contribute to the full portrait of a noble and lovable character, has found its just counterpart in Strauss' musical narrative.

Strauss is said to have written and allowed to be inserted in the printed programmes of early performances identifications of each variation. An elaborate and detailed explanation by Arthur Hahn appeared in Schlesinger's "*Musikführer*." The composer has given no authorization of these. Certain notes were allowed in a published piano arrangement. In the full score, only two verbal clues appear: over the theme of Don Quixote is inscribed "Don Quixote, the Knight of the sorrowful Countenance," and over the theme of the squire, which shortly follows, merely his name: "Sancho Panza." The variations are no more than numbered, save when there is an occasional adjective attached to the tempo indication. The introduction is marked "*Ritterlich und gallant*," the second variation "*Kriegerisch*."

INTRODUCTION

Strauss' "Variations" have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives:

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Don Quixote, Dulcinea — the lady of his dreams, and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed. In the introduction, before the composer is ready even to make the explicit statements of his themes, he has foreshadowed the character of Don Quixote, and of Dulcinea who dominates Don Quixote's thoughts. He has developed a preliminary fragment of the theme with a rich cluster of episodes, and has set the tone of his story in masterly fashion, establishing a precise mood which is at once romance and eccentricity, which hovers always between noble dreaming and madness. The Knight is immediately disclosed, his bold chivalric outline subsides into tender musing, and the music of Dulcinea is heard from the solo oboe over a harp accompaniment. Thoughts of Dulcinea at once engender in the hero's mind thoughts of brave deeds to be undertaken in her defense. The Knight's theme, stated in heroic augmentation by the brass, leads to a climax as a harp glissando rises to a crashing chord. Here is the point, say the analysts, where Don Quixote goes mad, where, as the book has it, his wits are "wholly extinguished."

The hero of Cervantes, according to the opening of the book, was an old-fashioned gentleman of a village in La Mancha, who lived sparsely upon his income.

His pot consisted daily of somewhat more beef than mutton; a gallimawfry each night, collopes and eggs on Saturdayes, lentils on Fridayes, and a lean pigeon on Sundayes did consume three parts of his rents. [He had little to do to pass his time besides reading books on knight-errantry, and meditating upon an outmoded chivalry. At last —] through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. [He then —] fell into one of the strangest conceits that madman ever stumbled on in this world, to wit, it seemed unto him very requisite and behooveful, as well for the augmentation of his honors, as also for the benefit of the commonwealth, that he himself should become a knight errant, and go throughout the world with his horse and armor to seek adventures, and practice in person all that he had read was used by knights of yoare, revenging of all kinds of injuries, and offering himself to occasions and dangers, which being once happily achieved, might gain him eternal renown.

Unearthing an ancestral suit of armor, which lacked a helmet, he devised the missing part from cardboard and, requiring a horse, he mounted the steed Rozinante, an animal which "had more quarters than pence in a sixpence through leanness."

* The quotations are from the first English translation, made by James Shelton (Edition of 1620).

Upon a certain morning, somewhat before the day (being one of the warmest of July) he armed himself *Cap a pie*, mounted on Rozinante, laced on his ill-contrived helmet, imbraced his target, took his launce, and by a postern-door of his base-court issued out to the field, marvelous jocund and content to see with what facility he had commenced his good desires.

THEME

The theme already clearly indicated and developed is first stated in its rounded fulness by the 'cello solo. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with an earthy peasant plainness and is taken up by the viola solo. For the remainder of the tone poem, the 'cello is to depict Don Quixote, and the viola his squire. Strauss is as apt in his delineation of Sancho Panza as of his master. "He had a great belly, a short stature, and thick legges," wrote Cervantes, "and therefore I judge he was called Cança ["thigh bones"] or Pança ["paunch"], for both these names are written indifferently of him in the history." He is stolid and loyal, eager for the material comforts and pleasures of life, but takes his medicine cheerfully enough when he gets from his master little but a dubious fare of hopes to an accompaniment of knocks from the world they encounter. Strauss' Sancho Panza, like the Spanish original, is a homespun, good-natured fellow, jogging along stoutly beside his crack-brained master, and never quite losing his faith in him.

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BACH.....	Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi)	VI March 21
BARBER.....	Overture, "The School for Scandal"	V February 21
BEETHOVEN.....	Symphony No. 7 in A major, <i>Op.</i> 92	I November 1
BERLIOZ.....	Overture to "Beatrice and Benedick"	VI March 21
	Overture, "The Corsair," <i>Op.</i> 21	III December 20
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	Symphony No. 4 in E minor, <i>Op.</i> 98	III December 20
HANDEL.....	Suite for Orchestra (From the Water Music) Arranged by Hamilton Harty	IV January 24
HAYDN.....	Symphony in G major, No. 88	VI March 21
MOZART.....	Piano Concerto in B-flat major (Köchel No. 450) Soloist: LEONARD BERNSTEIN	II November 29
	Symphony in D major, "Haffner," No. 35 (Köchel No. 385)	II November 29
PISTON.....	Second Suite for Orchestra	I November 1
RABAUD.....	"La Procession Nocturne," Symphonic Poem (after Lenau)	I November 1
RAVEL.....	"Daphnis et Chloé," Ballet Suite No. 2	I November 1
ROUSSEL.....	Symphony No. 4, <i>Op.</i> 53	III December 20
SCHUBERT.....	Symphony in C major, No. 7	V February 21
SCHUMANN.....	Symphony No. 4, in D minor, <i>Op.</i> 120	IV January 24
STRAUSS.....	"Don Quixote," Fantastic Variations on a Theme of Knightly Character, <i>Op.</i> 35	VI March 21
	Violoncello Solo: SAMUEL MAYES	
	Viola Solo: JOSEPH DE PASQUALE	
STRAVINSKY.....	"Jeu de Cartes" (Card Game, Ballet in Three Deals)	V February 21
TCHAIKOVSKY.....	Symphony No. 6 in B minor, "Pathétique," <i>Op.</i> 74	IV January 21

LEONARD BERNSTEIN conducted the concert on November 29; RICHARD BURGIN on March 21.

SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed probably for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel*, in 1781. Purely instrumental music then took a subordinate place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel*, and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique*, a rival organization, for a brace of symphonies. Six were duly forthcoming, and the Symphony in G major, labelled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, is believed to have been written for Paris also, although not for this society.

The *Adagio* introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The *Largo*, in D major, develops from a graceful and songful theme which brings three times an impassioned *fortissimo* outburst by the full orchestra. This *Largo* gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses). One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as naïveté.

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PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Transcribed for Orchestra by OTTORINO RESPIGHI

Born at Bologna on July 9, 1879; died at Rome, April 18, 1936

The actual year of Bach's composition is not known. Respighi made his orchestration in 1930.

Respighi has used the following instruments in his transcription: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and double bassoon, six horns, four trumpets, three trombones, tuba, timpani, organ pedal, and strings.

It is supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708–17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison. There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for one of his subjects.

An orchestral transcription of this Passacaglia by Heinrich Esser was at one time often performed, and was included upon programs of the Boston Symphony Orchestra, January 28, 1887, and April 26, 1895. There have also been transcriptions by Leopold Stokowsky and by Frederick Stock. Philip Spitta praised Esser's transcription for "its very skilful imitation of organ effects." Respighi had no such aim in mind, for he conceived the Passacaglia in purely orchestral terms — an "*interpretazione orchestrale*," he called it.

For the first statement of the bass theme, which Bach gave to the pedals alone, Respighi likewise has used the organ pedals reinforced by the deeper-voiced instruments. The first twelve variations unfold an increasing sonority. In the thirteenth and fourteenth, Bach's ornamentation plainly suggests the harpsichord, and this suggestion the Italian transcriber has put to good use. The final variations call forth the full strength of the orchestra as the climax is reached. The first fifty measures of the fugue itself are sparingly scored, with no brass instruments except the horn. Again, at the climax of the fugue, Respighi makes use of his combined forces with tremendous effect.

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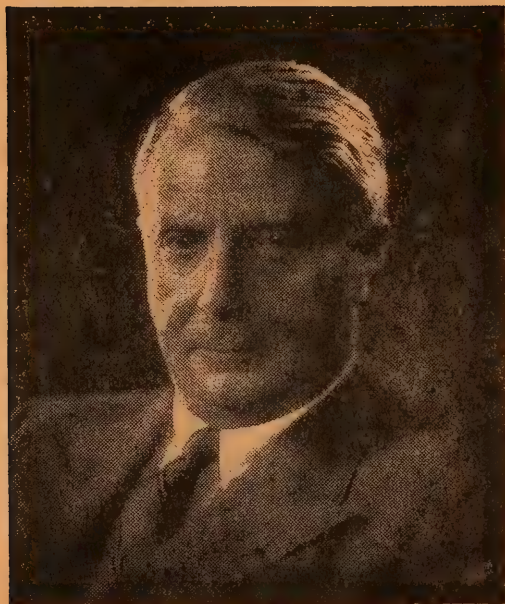
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BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, CONDUCTOR

LINCOLN AUDITORIUM

SYRACUSE, N. Y., OCTOBER 18, 1949

famous artists series

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Another Famous Artists Concert



JAN PEECE

COMING NOVEMBER 30

The first concert in the regular Famous Artists Series this fall will present Arturo Toscanini's favorite tenor, Jan Peerce. Peerce first sang for Toscanini in the Maestro's apartment at New York's Hotel Astor and Toscanini accompanied him on the piano. Peerce sang "Una Furtiva Lagrima," from "L'Elisir d'Amore" and when he finished, Toscanini jumped from his bench, clapped his hands and shouted: "Bravo! Che bella voce!"

Peerce will come to Lincoln Auditorium between two operatic engagements. He opened the fall season of the San Francisco Opera singing Don Ottavio, in Mozart's "Don Giovanni." He comes east for a few fall concert appearances, then joins the Metropolitan at the opening of its season in December. Other Famous Artists concerts to follow:

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Tonight's Concert

It is a matter of considerable pride to Famous Artists Series that we are able to present this first Syracuse concert of the Boston Symphony Orchestra tonight; especially since this marks the first appearance, outside Boston, of Charles Munch as the new permanent conductor of the orchestra.

However, the appearance of this magnificent orchestra has resulted in a little friendly pressure, too, from many of our ticket holders. The pressure is the result of our special students concert, which we have arranged for the Boston Symphony to give at the State Fair Coliseum tomorrow night, with Byron Janis, pianist, as guest soloist.

Although the Coliseum concert is especially for students, many of our ticket holders have insisted that they be allowed to attend. They have insisted so earnestly that we have set aside a few tickets at \$3.60, which may be purchased at the box office in Lincoln Auditorium tonight or at Famous Artists office, in the Clark Music Building—Phone 3-0462—tomorrow.



Coming Events

- Oct. 20—Charles Laughton—Popular Artists.
- Oct. 20—Virgil Fox—American Guild of Organists.
- Oct. 26—Fritz Kreisler—Syracuse Civic Music.
- Nov. 4—Nelson Eddy—Morning Musicals.
- Nov. 7—Horowitz—Morning Musicals.
- Nov. 10—Bruce Foote, Baritone—Sigma Alpha Iota.
- Nov. 14—Jacques Cartier—Syracuse Civic Music.
- Nov. 18—Ampara Iturbi—Popular Artists.
- Nov. 30—Jan Peerce—Famous Artists Series.
- Dec. 15—Yehudi Menuhin—Famous Artists Series.

Program

BOSTON SYMPHONY ORCHESTRA

Charles Munch, Conductor

1. Overture To "Euryanthe" Carl Maria von Weber

In 1823 Weber completed "Euryanthe", his grand-romantic opera . . . a tremendously ambitious work. As originally performed, the opera lasted four hours. It is interesting that the Overture to "Euryanthe" was composed after the completion of the opera itself and was not ready until six days before the first performance.

2. Symphony No. 5, in C Minor, Op. 67 Ludwig van Beethoven

- | | |
|----------------------|--------------------|
| I. Allegro con brio | III. Allegro: Trio |
| II. Andante con moto | IV. Allegro |

Much has been written about the meaning of the Fifth Symphony, from "Thus Fate knocks at the Door" to the Victory notes in the last war. We have been left no clue as to what Beethoven himself had in mind . . . but we do know it to be magnificent, passionate and inspiring music.

INTERMISSION

3. Symphonic Suite Walter Piston

- | | |
|--------------------|------------------------------|
| Prelude: Largo | Intermezzo: Allegro con brio |
| Sarabande: Andante | Passacaglia and Fugue |

The Symphonic Suite was commissioned by the Dallas Symphony Orchestra in 1947 and was first performed in that city under the direction of Antal Dorati. This Suite ends in a fugue and utilizes the dance forms of the traditional suite which Mr. Piston has found suitable for the musical thoughts which are his own and of his time. The composer has written a number of works in the chamber forms. He is a distinguished member of the faculty at Harvard University.

4. Daphnis Et Chloe Maurice Ravel

Ravel describes his "Daphnis et Chloe" as "a choreographic symphony in three parts, commissioned from me by the director of the company of the 'Ballet Russe': M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted."

Lever du jour — Pantomime — Danse Generale

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[Sixty-ninth Season, 1949-1950]

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BASS CLARINET

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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

WEDNESDAY EVENING, *October 19*

with historical and descriptive notes by

JOHN N. BURK

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BERKSHIRE FESTIVAL SCENE

TANGLEWOOD — 1950

The Berkshire Festival for 1950 by the Boston Symphony Orchestra, Charles Munch conductor, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August. Serge Koussevitzky, who remains Director of the Berkshire Music Center at Tanglewood, will conduct part of the Festival concerts.

Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

State Fair Coliseum, Syracuse

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

WEDNESDAY EVENING, OCTOBER 19, at 8:15 o'clock

Program

BEETHOVEN.....Overture to "Egmont," *Op. 84*

RACHMANINOFF.....Piano Concerto No. 2, in C minor, *Op. 18*

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

SOLOIST

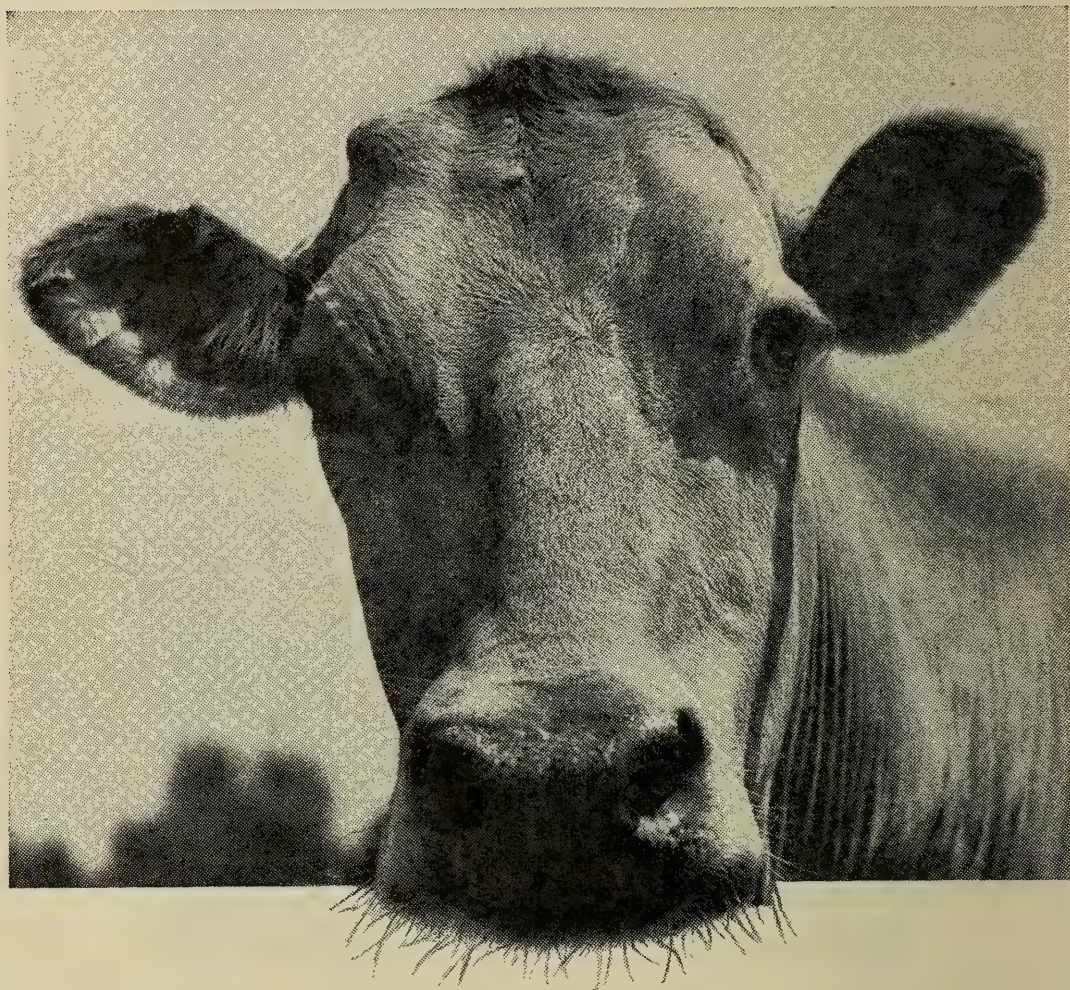
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they *all* have gentle faces. Yet *how many* homes . . . how many *lives* . . . have been lost by such friendly things as these.

In spite of all that has been done . . . by our government, public officials, manufacturers, insurance companies, teachers, public spirited persons . . . the annual fire loss to our country is nearly \$700,000,000, *more than three times worse than the worst fire in our history.*

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CHARLES MUNCH

CHARLES MUNCH was born at Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris*. In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire*.

M. Münch, first visiting America in 1946, appeared as guest conductor of this and other orchestras. In the autumn of 1948, he conducted the *Orchestre Nationale de la Radiodiffusion Française* in a tour of the United States.

OVERTURE TO GOETHE'S "EGMONT," *Op. 84*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

IT is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an

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unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters

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he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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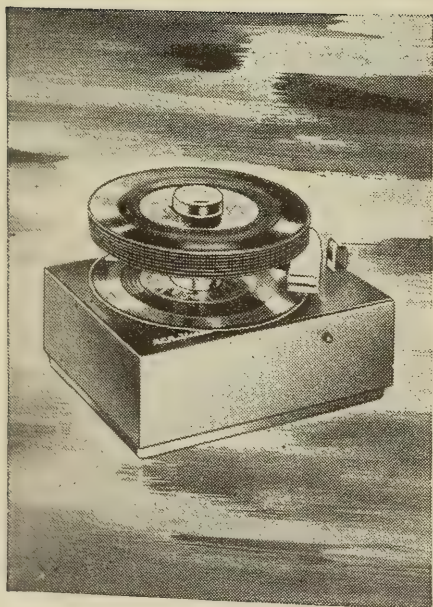
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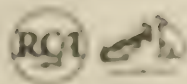
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CONCERTO NO. 2, IN C MINOR FOR PIANOFORTE WITH ORCHESTRA, *Op.* 18

By SERGEI VASSILIEVICH RACHMANINOFF

Born at Onega in the government of Novgorod, April 1, 1873; died at
Beverly Hills, California, March 28, 1943

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901 (the composer as soloist). It was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905 when Raoul Pugno was the pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this concerto in New York, December 3, 1908, with Ossip Gabrilowitsch as soloist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert — Jesús María Sanromá); April 12, 1935 (Walter Gieseking); October 26, 1945 (Alexander Brailowsky).

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, bass drum, cymbals, and strings.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality' It was always the same, without interruption. Although it may sound incredible, this

* "Rachmaninoff's Recollections," Told to Oskar von Riesemann.

cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

“I felt that Dr. Dahl’s treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,* and myself.”

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

It would require more than a technical yardstick to measure the true proportions of this symphony—the sense of immensity which it con-

* The manuscript score was dated by the composer "*1812; 31ten —*"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

veys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the “Pastoral” are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert’s great Symphony in C major, very different of course from Beethoven’s Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony “the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.” If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply “*presto*,” although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer re-

ports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

Wiener Zeitung. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the "Wellington's Victory" he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The programme was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as "Wellington's Victory," must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the Symphony and the 'Wellington's Victory'; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showed where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

Both new works were received with great enthusiasm. The performance of the Symphony, according to Spohr, was "quite masterly," and the *Allegretto* was encored. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues

* This incident actually pertains to the second performance, but the circumstances were almost identical.

“for their zeal in contributing to so exalted a result.” The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven’s sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity “to lay a work of magnitude upon the altar of the Fatherland.”

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries. Schindler proudly calls this “one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced.” Tomaschek was distressed that a composer with so lofty a mission should have stooped to the “rude materialism” of such a piece. “I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese.” Thayer assumes that Beethoven’s musical colleagues who aided in the performance of the work “viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic.”

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allegretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition (“*trunkenen Zustände*”).

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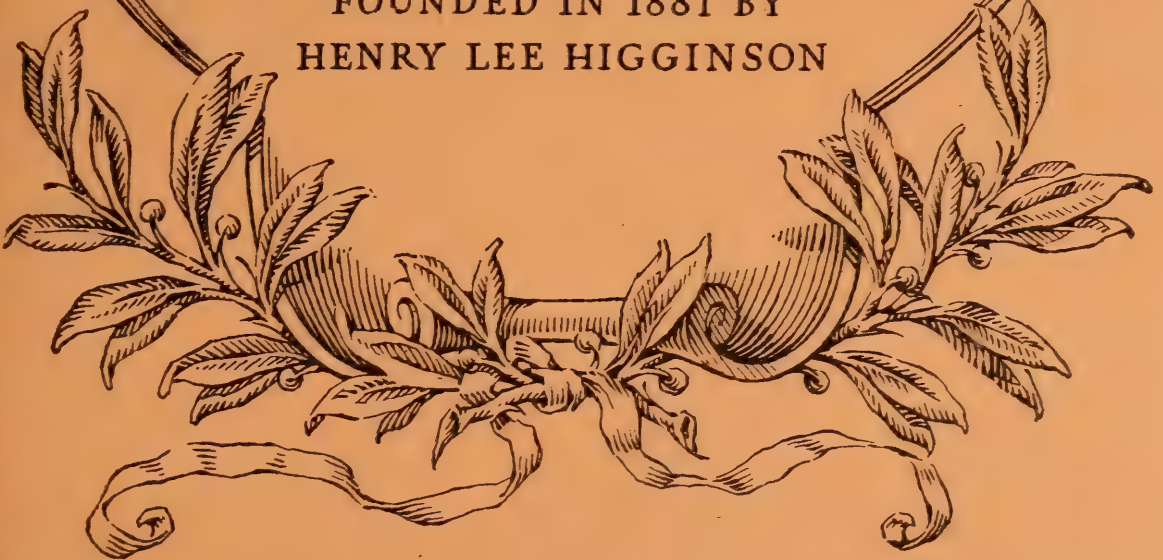
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Concert Bulletin

THURSDAY EVENING, *October 20*

with historical and descriptive notes by

JOHN N. BURK

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The Berkshire Festival for 1950 by the Boston Symphony Orchestra, Charles Munch conductor, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August. Serge Koussevitzky, who remains Director of the Berkshire Music Center at Tanglewood, will conduct part of the Festival concerts.

Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

Eastman Theatre, Rochester

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

THURSDAY EVENING, OCTOBER 20, at 8:15 o'clock

Program

BEETHOVEN.....Overture to "Egmont," *Op. 84*

BEETHOVEN.....Symphony No. 5, in C minor, *Op. 67*

- I. Allegro con brio
- II. Andante con moto
- III. } Allegro; Trio
- IV. } Allegro

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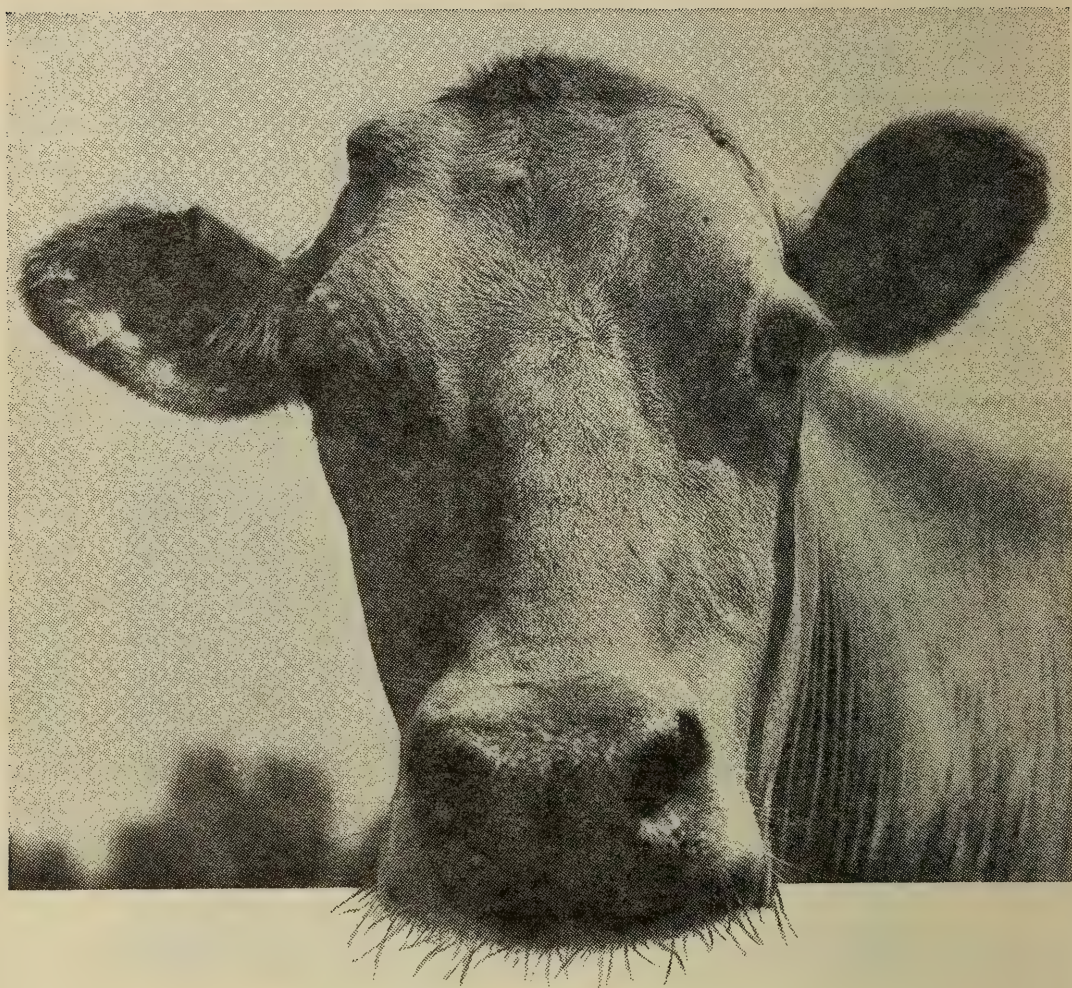
- Prelude: Largo
- Sarabande: Andante
- Intermezzo: Allegro con brio
- Passacaglia (Adagio) and Fugue (Allegro energico)

RAVEL....."Daphnis et Chloé," Ballet Suite No. 2
Lever du jour — Pantomime — Danse Générale

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CHARLES MÜNCH

CHARLES MÜNCH was born at Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris*. In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire*.

M. Münch, first visiting America in 1946, appeared as guest conductor of this and other orchestras. In the autumn of 1948, he conducted the *Orchestre Nationale de la Radiodiffusion Française* in a tour of the United States.

OVERTURE TO GOETHE'S "EGMONT," *Op. 84*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

It is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an

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unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters

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he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of

the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his intentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the "*Unsterbliche*

Geliebte." The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how 'to put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Plentiful readings less acceptable than this one could be found, with little hunting. Berlioz, whose musicianly understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.

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SECOND SUITE FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Second Suite for Orchestra was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

WALTER PISTON wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional eighteenth century suite which the composer has found suitable for the musical thoughts of his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba,

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the critically reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The Second Suite is thus identified with the ballet:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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by Dorothy Stewart

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the Baldwin as Mr. Koussevitzky? "Why, of course," said Mr. Orleman. "Mr. Münch is a Baldwin artist as was Mr. Koussevitzky. The Baldwin is still the piano of the Boston Symphony Orchestra." So, we are sure of that much about him, anyway. Mr. Orleman, as you know,

(Continued on Page 10)

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Charles Münch

Reprinted from NEWSWEEK

Would the Friends of the Boston Symphony, requested Henry B. Cabot, president of the orchestra's trustees, please remain seated after the music; there would be an important announcement. The approximately 700 Friends (contributors to the symphony) who were present in Symphony Hall for their annual meeting on April 8 raised a collective eyebrow. After the music, they generally had tea in the Huntington Avenue foyer. However, when Serge Koussevitzky had finished conducting two Preludes by Wagner, the Friends stayed in their seats.

The announcement was that 74-year-old Koussevitzky, their adored conductor for 24 years, was going to retire at the end of the 1948-49 season. Since next year will mark his 25th anniversary with the orchestra, the Boston Symphony would celebrate 1948-49 as the Silver Jubilee Season of Serge Koussevitzky. All this was no great surprise, for the rumors of his impending retirement have been going the rounds for several years.

Then came the answer to the question the music world has been asking for just as long: When Koussevitzky finally did retire, who would succeed him? Would it be Leonard Bernstein, his young protégé? Would it be Charles Münch, the silver-haired Alsatian who has taken most of the major American symphonies by storm since he began guest-conducting in this country in December 1946? Or would it be the dynamic Greek from Minneapolis, Dimitri Mitropoulos?

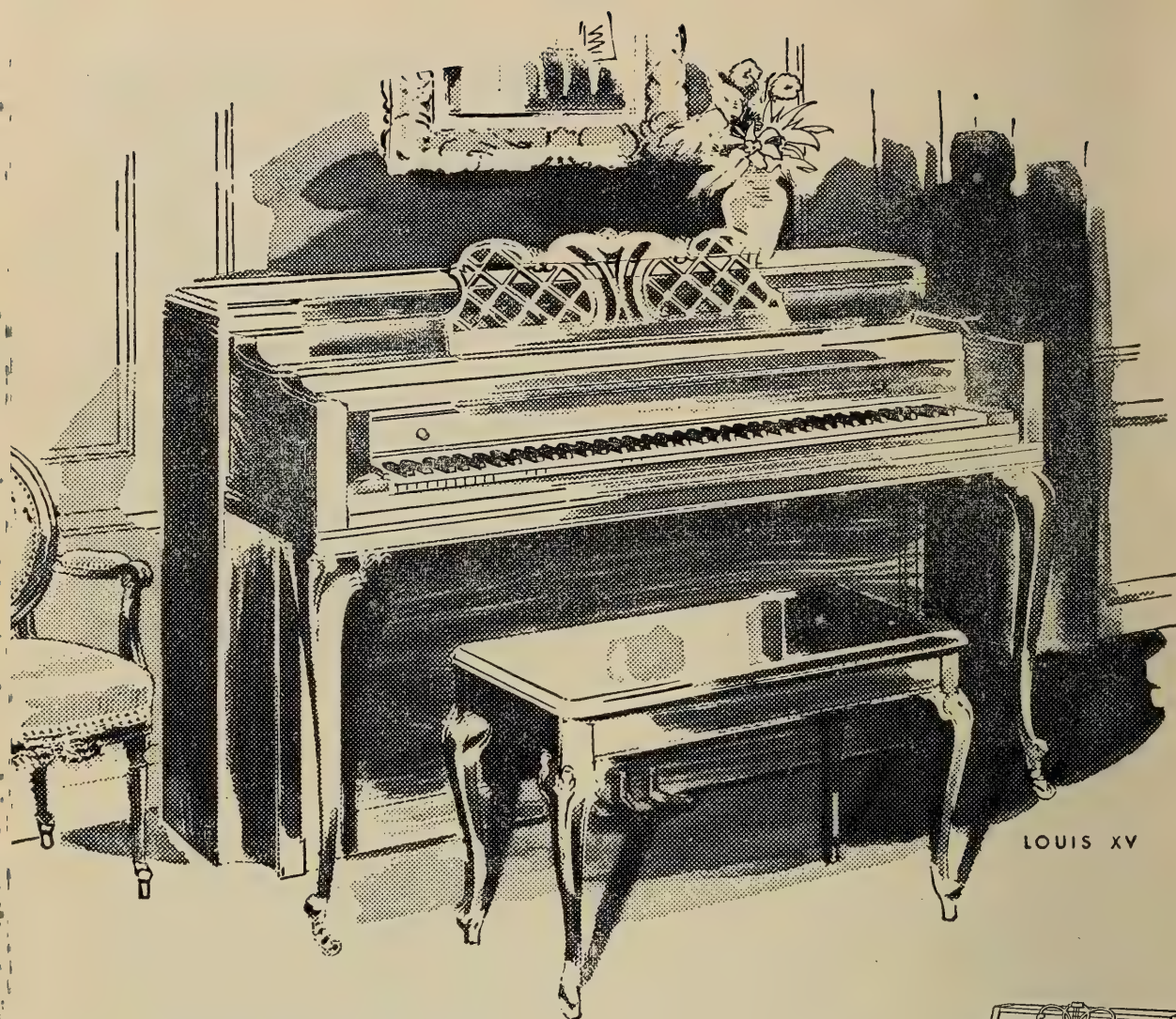


Münch it was. In October 1949, "le beau Charles," as the ladies in Paris used to call him, will take over as conductor of the world-famous precision instrument that is the Boston Symphony. Although Koussevitzky will continue as director of the Berkshire Music Center, Münch will conduct the popular Berkshire Festival concerts at Tanglewood, the Boston Symphony's other home in Lenox, Mass.

Strings: Münch is now 56. His father was an Alsatian musician; his mother, a Parisian, and he was born in Strasbourg. His early musical interest centered on the violin, which he first studied with his father and later under Lucien Capet in Paris and Carl Flesch in Berlin. Switching to conducting, he served under Wilhelm Furtwängler in the Gewandhaus Orchestra in Leipzig. In 1932 Münch began conducting in Paris and founded the Paris Philharmonic. By 1938 he had succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. During the occupation Münch continued conducting, for there was no other way to keep the musicians together and a German conductor out. However, he turned over his salary to the Resistance.

Although Münch still maintains his connections with both the Paris Philhar-

(Continued on Page 20)



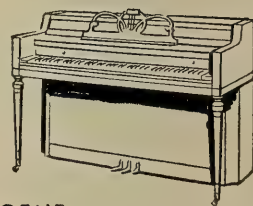
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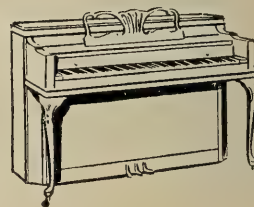
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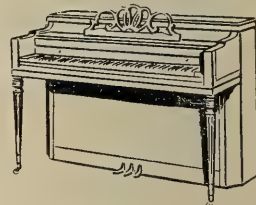
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Henri Rabaud

La Procession Nocturne
Symphonic Poem (after Lenau)

Beethoven

Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro

INTERMISSION

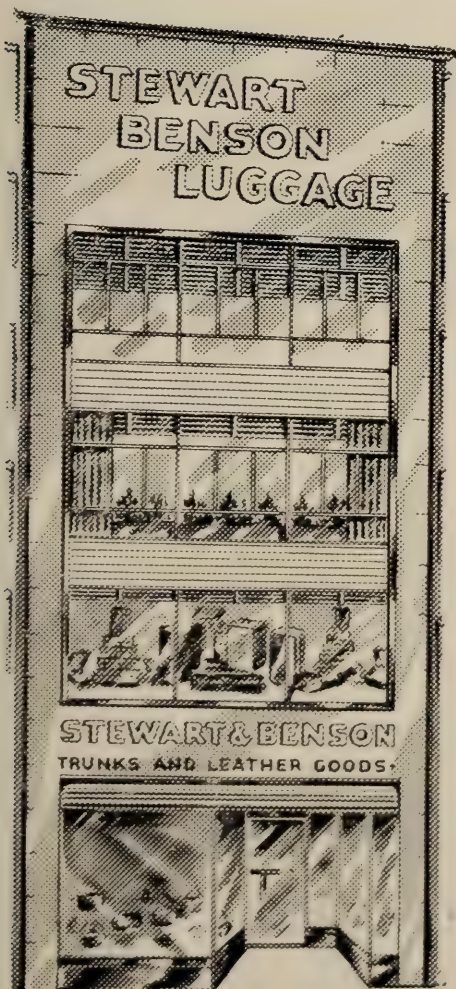
Piston

Second Suite for Orchestra

Prelude: Largo
Sarabande: Andante
Intermezzo: Allegro con brio
Passacaglia (Adagio) and Fugue (Allegro energico)

Ravel

"Daphnis et Chloe," Ballet Suite No. 2
Lever du jour — Pantomime — Danse Generale



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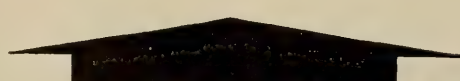
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AROUND THE TOWN

(Continued from Page 3)

is the distributor of the Baldwin piano for Buffalo and Western New York.

I wouldn't miss a concert for the world but I do believe that dancing is my first love. I get awfully excited when I hear that *good* dancing is coming to Buffalo, and the name of Martha Graham has spelled magic for me for years. I have never seen her and mean to let nothing prevent my being at Buffalo State Teachers College the night of November 14, for her Buffalo appearance.

While the intelligentsia of the dance have followed Miss Graham's career for many years, it was not until she became "Miss Hush" of the radio program, "Truth and Consequences" that she became known to millions. Today, she stands at the very top of her field, having made of modern dance an independent art and has such composers as Paul Hindemith, Darius Milhaud, Aaron Copland, Carlos Chavez, Gian-Carlo, William Schuman writing music for her, to which she, of course, does the choreography.

One of the scores, "Herodiade," specially written for her won the Dance Award of the year, and another of three, "Appalachian Spring," was its "only runner-up." The following year, when heard in New York, Aaron Copland's score for "Appalachian Spring" won both the Pulitzer Prize for music and the only award up to that time ever given by the Music Critics' Circle for a "theatre piece."

Martha Graham is not only the leading exponent of modern dance . . . she is its guiding light. She has given performances all over the world and Martha Graham dancers have performed in many of the most succesful productions. She is bringing with her a group of 22 dancers and a special orchestra. She was here about twelve years ago, and heaven knows when she will come again, so save the date. Incidentally, it's nice to remember that Buffalo's premiere danseuse, Seenie

(Continued on Page 16)

PROGRAM

Henri Rabaud

La Procession Nocturne

Symphonic Poem (after Lenau)

Honoring the memory of the French Composer, Henri Rebaud, the playing of the Processional Nocturne prefaced the opening concert of the Boston Symphony Orchestra's present season. The composer served as conductor of the orchestra during its 1918-19 season. His death occurred in Paris last September 8th. A beautifully scored work, the Nocturne was inspired by Lenau's "Faust" and composed in 1899. A brief work, of sheerest beauty, it is one of the glories of its particular school.

(Continued on Page 13)



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Beethoven Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the **Theater an der Wien**, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performance in this series of the Boston Symphony Orchestra was on November 30, 1945, Paul Paray conducting.

Something in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

(Continued on Page 15)

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What's New In Men's Wear

by R. L. Duroure
Advertising Manager—The Kleinbans Co.

A definite interest is being noted this Fall in patterned topcoats and overcoats for men. While solid-color gabardines, coverts, and fleeces still predominate this column predicts that more and more coats of the distinctively patterned tweed and cheviot variety will be sported . . . with gusto. Men seem to feel the need of a change, after years of wearing plain colors, and many are taking to bold, English-type patterns: herringbones, small checks, houndstooth checks, barley-corn patterns, and overlaid. Some of these coats have been making their appearance among the spectators at Civic Stadium football games and at other sporting events about town. Such coats are often tailored in the comfortable Raglan sleeve model with high-buttoning balmacaan collar and full sweeping body. Of course, the regular single-breasted and double-breasted models are seen in the new patterns, too.

Also very much in the men's wear news picture, are the narrow-shape ties now being worn by an increasing number of well-dressed, fashion-conscious men. The new neckline silhouette tends to make a man look taller. Also, it allows more of the shirt to assert itself, giving a neat, uncluttered look to the front of the suit. Tied in a four-in-hand or Windsor knot, "narrow" neckwear will be found especially smart when combined with pastel colored shirts.

The popularity of pastel shirts, of course, has been widely noted of late. Like many of the new styles for men, this one makes sense . . . practically as well as esthetically. The city man, whose white shirts often fight a losing battle with soft coal dust by mid-day, will welcome the fresher, neater appearance that a pastel shirt puts up under these atmospheric difficulties!

PROGRAM (Continued)

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

INTERMISSION

Chimes 5-4-3-2-1 (Indicate minutes before curtain)

Those not in their seats at the beginning of the second half of the program will be requested to wait in the foyer until after the first number before resuming their seats.

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(Continued on Page 17)



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AROUND THE TOWN

(Continued from Page 10)

Rothier, is a former pupil of Martha Graham.

Zorah Berry and I, and countless friends and admirers mourn the passing of that good man and fellow citizen Mandel Lurie. As the owner of the Park Lane he performed a distinguished work in his field and Buffalo is much the poorer without his friendly presence. I understand that Mr. Howard Lurie his eldest son will take over; and if I ever saw a chip off the old block, certainly, he is it.

Of course, Peter Gust director of the dining room at the Park Lane for the past twenty-five years remains the master of his realm. Talking with Peter the other day I was fascinated by his account of traveling all over the world in search of new and novel, or old and particular recipes. He has travelled from Nome to Nijni Novgorod and from Stockholm to Seville in an effort to quiet that insatiable craving to know all about the great dishes of the world. And, certainly the dining room at the Park Lane reflects his knowledge and that particular genius that is Peter Gust's and his alone. Buffalo has a lot of lovely restaurants but the Park Lane is the one place in my estimation where the food is what it should be. As Peter Gust so competently appreciates, there is a great history to the art of cooking and as the inheritors of such a magnificent culinary past, we should be able to enjoy particularly wonderful food when we want to.

We all were up there the other night and they've a most entertaining show. There is Glen Moore and his singing sextet who are as hilarious a group of musicians as it has ever been my good fortune to see and hear.

Then, there is Lynne Richards with her charming voice. I've heard many of her records but I find she is even more exciting on the stage. Of course, the men all put on a fuss about Kathy Moore. Well, the gal is certainly a mighty shapely piece and I vow that her dancing is more than diverting. Anyway, we all loved the show and I recommend it all as delightful after-the-concert fair.

PROGRAM (Continued)

Piston

Second Suite for Orchestra

Prelude: Largo

Sarabande: Andante

Intermezzo: Allegro con brio

Passacaglia (Adagio) and Fugue (Allegro energico)

(Born in Rockland, Maine: January 20, 1894)

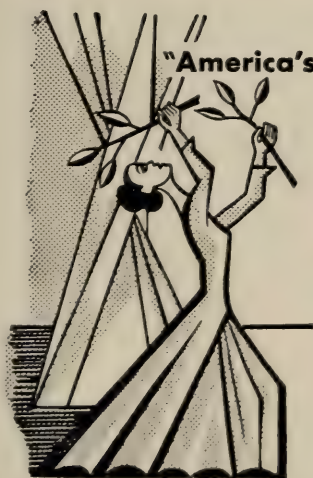
The Symphonic Suite was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

Walter Piston wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional suite which the composer has found suitable for the musical thoughts which are his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

(Continued on Page 19)



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If you lived in a small community and your next door neighbor had an accident, what would you do? You would rush to his aid, of course. If his wife were sick, what would you do? Why your wife would hurry over, take care of his wife, hustle up some food for his youngsters, clean up his house and keep an eye on things generally while the emergency lasted.

Or just imagine finding out that old Mrs. Jones down the street, who had lived alone since her last relative died, could no longer get out of her wheel chair to cook her own meals or look after her fire. You wouldn't sleep very well, would you, until you and the other neighbors had worked out that little problem too?

Now all of these things do happen to people. The only difference is — in a big community like ours, they happen more often. We have learned that we can do a better job of being good neighbors by supporting wisely administered social agencies to handle those good neighbor jobs for us. We have learned, too, that we can support those agencies economically by contributing to them through the Community Chest.

So when we give to the 1949 Community Chest, we are giving just once for all 39 Red Feather agencies. When you are asked to give, be sure that you give *enough*!

Ravel ----- "Daphnis et Chloe," Ballet Suite No. 2

Orchestral Fragments: Second Series: "Daybreak," "Pantomime," "General Dance."

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, Dec. 28, 1937. The ballet **Daphnis et Chloe** was completed in 1912, and first produced June 8, 1912 by Diaghileff's **Ballet Russe**, at the **Châtelet** in Paris, Pierre Monteaux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments. In his autobiographical sketch of 1928, Ravel described his **Dalpnis et Chloé** as "a choreographic symphony in three parts, commissioned from me by the director of the company of the **Ballet Russe**: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily

(Continued on Page 21)



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CHARLES MUNCH

(Continued from Page 5)

monic and the Paris Conservatory Orchestra, lately he has spent most of his time guesting (coincidentally, Boston was the scene of his first American guest appearance). Next year, before he becomes Boston's conductor, his United State schedule includes appearances with the New York Philharmonic - Symphony, the Chicago Symphony, and a tour with the French Orchestre National.

Sings: All signs indicate that Münch will enjoy a great success at Beacon Hill and Back Bay tea parties. His personal charm is enormous. Although his spoken English is still very much on the tentative side, his French manner more than makes up for that. How the critics will take to him remains to be seen. He sings along with the strings as loud, if not louder, than Toscanini does. He shushes for pianissimos and exhorts for fortissimos. He may use a baton; or he may leave it idle in his left hand. He waves his arms and moves so violently that his hair falls into bangs across his forehead.

Never, however, does he appear to force tone, however louder than loudest he may have the orchestra play. And purity of tone is one of the hallmarks of the Boston Symphony.

However controversial Münch may prove, all the Boston critics are in agreement on one most significant point: The trustees of the orchestra at least took action and, unlike New York, Chicago, and Pittsburgh, did not follow the line of least resistance and hire a series of guest conductors. The Boston Symphony is a unique instrument, and it will be Münch, and Münch alone, who will be responsible for keeping it so.

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enough to what French artists of the late eighteenth century have imagined and depicted.

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"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907 is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of *Daphnis*, was executing, according to novel ideas of his own, "*L'Après-*

(Continued on Page 22)

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PROGRAM (Continued)

Midi d'un Faune." It can be well imagined that, in the presentation of **Daphnis et Chloé**," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "**Daphnis**." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The **corps de ballet** ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Di-ghi-leff,' 'Ser-ge-Di-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

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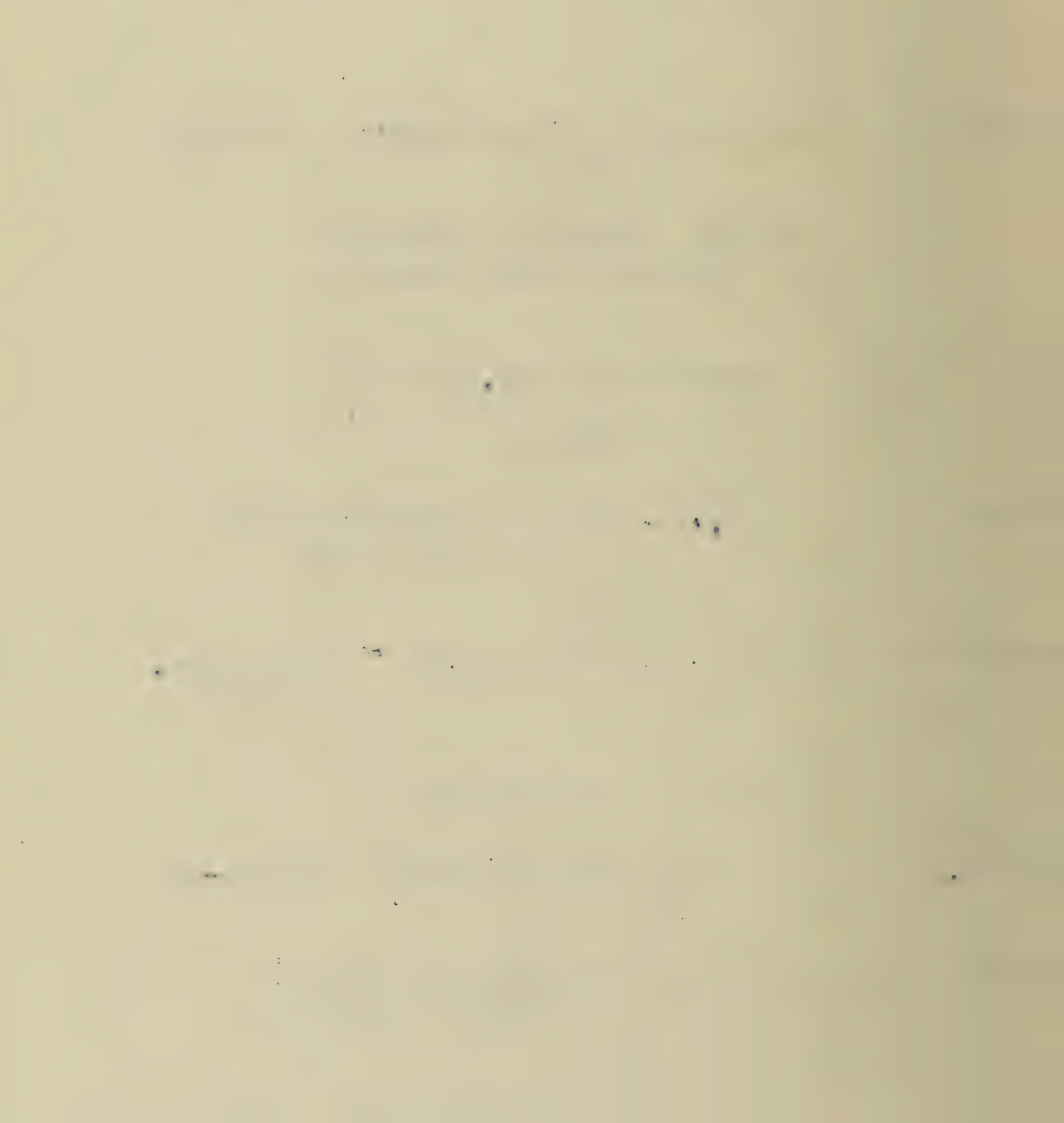
Rabaud. "La Procession Nocturne"
Symphonic Poem

Beethoven. Symphony No. 5 in C minor,
Op. 67

INTERMISSION

Piston. Second Suite for Orchestra

Ravel. "Daphnis et Chloe,"
Ballet Suite No. 2

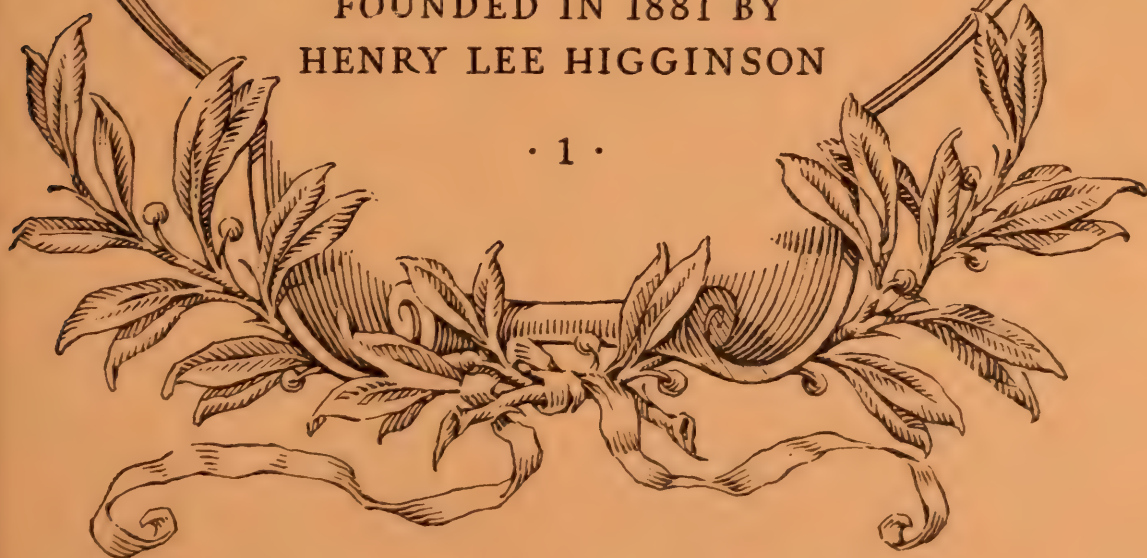




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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

SUNDAY EVENING, *October 23*

with historical and descriptive notes by

JOHN N. BURK

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BERKSHIRE FESTIVAL SCENE

TANGLEWOOD — 1950

The Berkshire Festival for 1950 by the Boston Symphony Orchestra, Charles Munch conductor, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August. Serge Koussevitzky, who remains Director of the Berkshire Music Center at Tanglewood, will conduct part of the Festival concerts.

Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

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Sunday Evening
October 23
1949

The following number will be played instead of

Weber's Overture to "Euryanthe";

Rabaud. "La Procession Nocturne,"
Symphonic Poem
(after Lenau)

Hill Auditorium [*University of Michigan*] Ann Arbor

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

SUNDAY EVENING, OCTOBER 23, at 7:00 o'clock

Program

WEBER.....Overture to "Euryanthe"

BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. } Allegro

I N T E R M I S S I O N

PISTON.....Second Suite for Orchestra

- Prelude: Largo
- Sarabande: Andante
- Intermezzo: Allegro con brio
- Passacaglia (Adagio) and Fugue (Allegro energico)

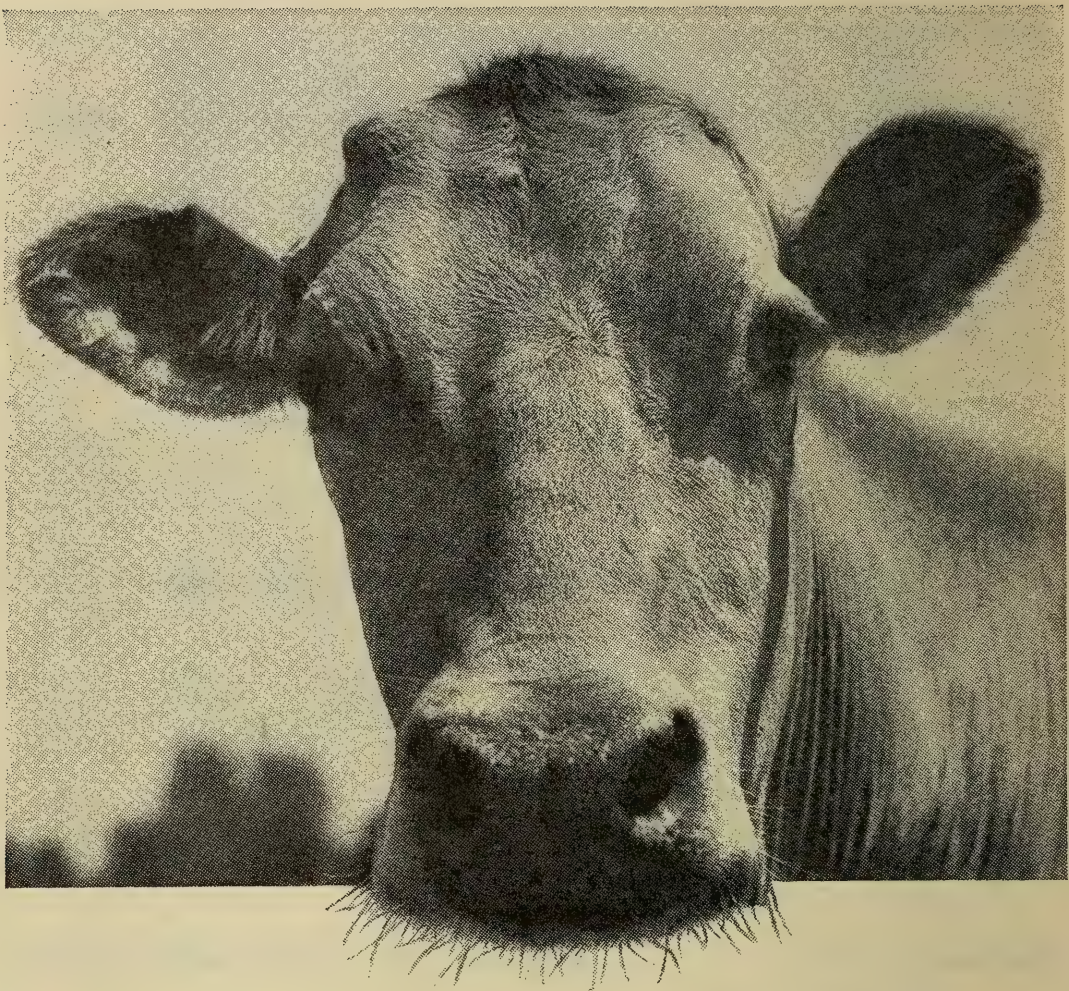
RAVEL....."Daphnis et Chloé," Ballet Suite No. 2

Lever du jour — Pantomime — Danse Générale

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CHARLES MUNCH

CHARLES MUNCH was born at Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris*. In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire*.

M. Münch, first visiting America in 1946, appeared as guest conductor of this and other orchestras. In the autumn of 1948, he conducted the *Orchestre Nationale de la Radiodiffusion Française* in a tour of the United States.

OVERTURE TO "EURYANTHE"

By CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

IT was in 1823 that Weber completed "*Euryanthe*," his "grand heroic-romantic" opera for Domenico Barbaja, manager of the Kärnthnerthor Theater at Vienna, who had a hopeful eye upon a success comparable to that of "*Der Freischütz*." There is every evidence that Weber was ambitious for his work and spared no pains with it. "*Euryanthe*" was his longest opera, lasting, as first performed, four hours. Unlike "*Der Freischütz*," it had a continuous musical score with no interruptions of spoken dialogue. Weber completed the score without the Overture on August 29, 1823, and began at once to com-

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pose the Overture, which was not ready until October 19, six days before the first performance. On the day following the event, October 26, the composer wrote to his wife: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The Overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Yet the success was not unqualified; the printed reports were not all favorable. The libretto in particular was generally denounced as needlessly involved. The opera held the stage for hardly more than twenty performances in the season. There are degrees of success, and such was the case in Vienna in 1823. Schubert, whose "*Rosamunde*," to a text by the same librettist, Helmina von Chezy, was mounted on December 20 of the same season had reason to envy "*Euryanthe*," for "*Rosamunde*" did not survive two performances. Beethoven, who was in Vienna and had a long and cordial meeting with Weber at the time, also envied him his undoubted instinct for the theater as evidenced in the score of "*Der Freischütz*," which he had studied with exclamations of wonderment.

The overture, after an opening in the characteristic fiery Weberian manner, discloses a theme from Adolar's "*Ich bau' auf Gott und meine Euryanth'*" (Act I) set forth by the wind choirs. The second theme (violins) is from Adolar's aria "*Wehen mir lüfte Ruh'*" (Act II). After a pause of suspense, the composer introduces a *largo* of fifteen measures, *pianissimo*, for violins, muted and divided, with a tremolo

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in the violas. It is an eerie music intended to suggest the scene of the sepulchre. Weber proposed, but abandoned, the idea of having the curtain raised in the midst of the overture to reveal the following tableau: "The interior of Emma's tomb. A kneeling statue of her is beside the coffin, which is surmounted by a twelfth-century *baldacchino* [canopy]. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on." In a *fugato* of the development, the first theme is inverted. The lyrical second theme brings the conclusion.

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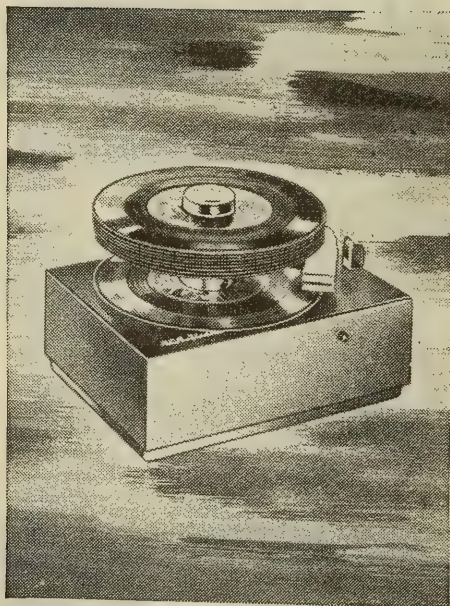
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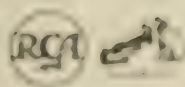
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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of

the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his intentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the "*Unsterbliche*

Geliebte." The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how 'to put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Plentiful readings less acceptable than this one could be found, with little hunting. Berlioz, whose musicianly understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.

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SECOND SUITE FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Second Suite for Orchestra was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

WALTER PISTON wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional eighteenth century suite which the composer has found suitable for the musical thoughts of his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

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DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba,

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the critical reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

'The Second Suite is thus identified with the ballet:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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Copland	"El Salón México," "Appalachian Spring," "A Lincoln Portrait" (Speaker: Melvyn Douglas)
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson	Symphony No. 3
Harris	Symphony No. 3
Haydn	Symphonies No. 94 "Surprise" (new recording); 102 (B-flat)
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4, "Italian" (new recording)
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (338); Air of Pamina, from "The Magic Flute" (Dorothy Maynor); Serenade No. 10, for Winds
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5; Dance from "Chout"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	Gymnopedie No. 1
Schubert	"Unfinished" Symphony (new recording); Symphony No. 5: "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Shostakovich	Symphony No. 9
Sibelius	Symphonies Nos. 2 and 5: "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Boatmen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Serenade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor
Wagner	Prelude and Good Friday Spell from "Parsifal"; Overture to "The Flying Dutchman"
Weber	Overture to "Oberon"

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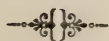
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The Boston Symphony Orchestra



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OCTOBER 24, 1949

8:15 P.M.

BOSTON SYMPHONY ORCHESTRA

Charles Münch, Conductor

69th Season, 1949-1950

Charles Münch was born in Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris*. In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire*.

M. Münch, first visiting America in 1946, appeared as guest conductor of this and other orchestras. In the autumn of 1948, he conducted the *Orchestre Nationale de la Radiodiffusion Française* in a tour of the United States.

Program

Historical and descriptive notes by
John N. Burk

"La Procession Nocturne," Symphonic Poem, (after Lenau)

- - - - - *Henri Rabaud*
(Born in Paris, November 10, 1873;
died September 11, 1949)

"*La Procession Nocturne*" had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900, Frank Van der Stucken conducting. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra, December 27, 1918, when the composer was the orchestra's regular conductor.

Nikolaus Lenau derived his pen name from the cumbrous title Nikolaus Franz Niembsch Edler von Strehlenau. The Hungarian poet (he was born at Cstataad, Hungary, August 13, 1802) chose heroic figures of world renown for his subjects—"Savonarola," "Hamlet," "Faust," "Don Juan." "Don Juan," written on the eve of the insanity which descended on him in September 1884, six years before his death, was destined to become the subject of the Tone Poem by Richard Strauss. "Faust" occupied Lenau in 1833 and 1834 and

was to furnish matter for tone poems to Liszt as well as to Rabaud. Liszt's two "Episodes" for orchestra, after Lenau's "Faust," were the "Mephisto" Waltz and "The Nocturnal Procession."

The picture of the lonely Faust contemplating a religious procession on a midsummer night suggested a similar musical scheme to each composer, although each, of course, treated it after his own fashion. Liszt, after preparatory pages, introduced a *Lento religioso* with the words "*Choral-Pange lingua gloriosi corporis mysterium*," the English horn first taking up the refrain. The Tone Poem of Henri Rabaud has gentler mood-evoking properties. The music opens *Andante tranquillo* with the strings (at first muted) to which are added the tones of the wood winds, horns and harp. The music proceeds on its placid course, rising to a brief climax of intensified sound. The softer tranquillity is restored as the strings carry the melody of the slow processional against a background of wind chords. The end is *pianissimo*.

The following excerpt from the Poem is printed in French in the score and here quoted in translation:

"From a lowering sky the heavy and sombre clouds hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life intermingles with the profound presentiment of approaching wrath in the voices of the aged!

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them in their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse and, hiding his

face in its soft mane, sheds the most bitter and burning tears of his life."

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918-1919, studied under Massenet at the Paris *Conservatoire*, and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra*, becoming its principal conductor 1914-1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire*.

Symphony No. 5, in C minor, Op. 67 - - *Ludwig van Beethoven*
(Born at Bonn, December 16 (?), 1770;
died at Vienna, March 26, 1827)

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

Something in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the *Conservatoire*, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, march-like theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz who was usually with Beethoven heart and soul, felt called upon to make

a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas—from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those—and there is no end to them—who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most

part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the goldfinch (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination—a domain where all things became pure music, where visual images somehow did not belong.

INTERMISSION

Second Suite for Orchestra - - - - - *Walter Piston*
(Born in Rockland, Maine, January 20, 1894)

Prelude: Largo

Sarabande: Andante

Intermezzo: Allegro con brio

Passacaglia (Adagio) and Fugue (Allegro energico)

The Symphonic Suite was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

Walter Piston wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional eighteenth century suite which the composer has found suitable for the musical thoughts of his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

"Daphnis et Chloé," Ballet Suite No. 2 - - - Maurice Ravel
(Born at Ciboure, Basses-Pyrénées, March 7, 1875;
died in Paris, December 28, 1937)

Lever du jour—Pantomime Danse Générale

The ballet *Daphnis et Chloé* was completed in 1912, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907 is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite

make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward singlemindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theater, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the writer," and calls the tale "a Perpetual Oblation to Love; An Ever-critical reader," commends the author as "a most sweet and pleasant lasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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October 26, Wednesday—Nelson Eddy (Series B)
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November 8, Tuesday—Adolph Menjou (Series A and B)
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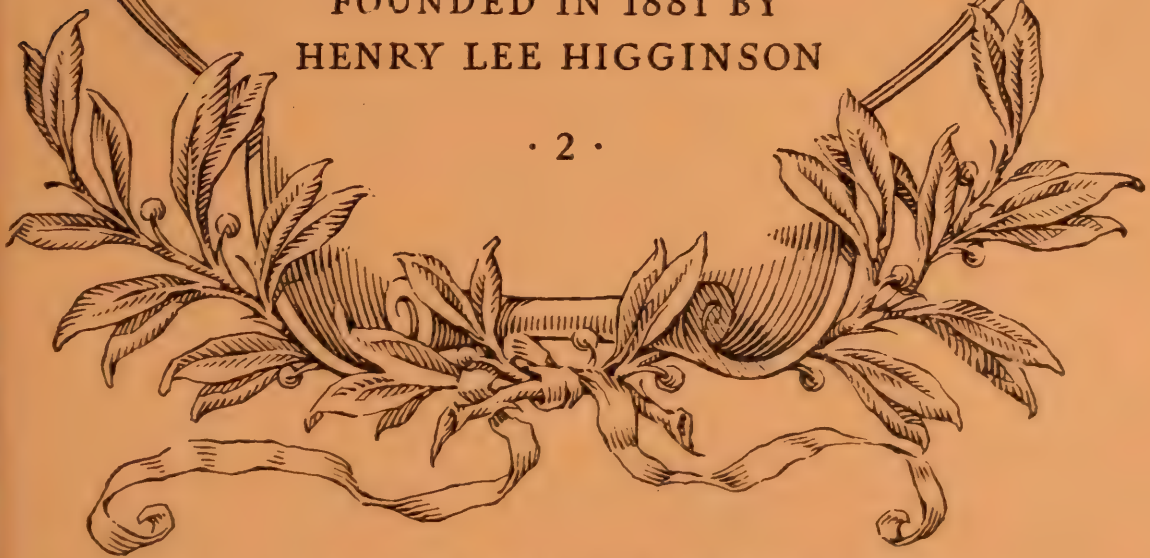
October 28, Friday—Nelson Eddy
November 28, Monday—Fred Waring, Orchestra and Chorus



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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

TUESDAY EVENING, *October 25*

with historical and descriptive notes by

JOHN N. BURK

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The Berkshire Festival for 1950 by the Boston Symphony Orchestra, Charles Munch conductor, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August. Serge Koussevitzky, who remains Director of the Berkshire Music Center at Tanglewood, will conduct part of the Festival concerts.

Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

Hill Auditorium [*University of Michigan*] Ann Arbor

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

TUESDAY EVENING, OCTOBER 25, at 8:30 o'clock

Program

BEETHOVEN.....Overture to "Egmont," *Op. 84*

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

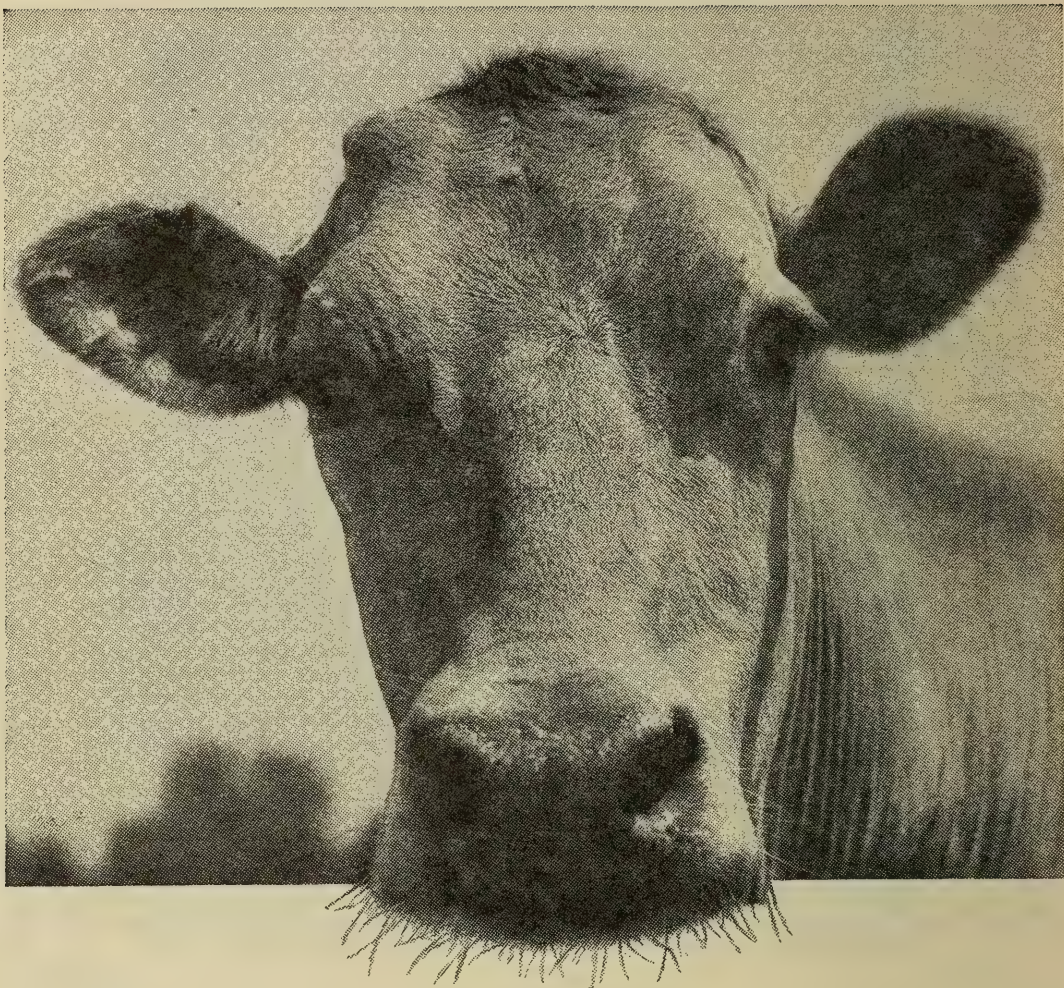
INTERMISSION

RICHARD STRAUSS.....Symphonia Domestica, *Op. 53*
(June 11, 1864 — September 8, 1949)

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CHARLES MUNCH was born at Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris*. In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire*.

M. Münch, first visiting America in 1946, appeared as guest conductor of this and other orchestras. In the autumn of 1948, he conducted the *Orchestre Nationale de la Radiodiffusion Française* in a tour of the United States.

OVERTURE TO GOETHE'S "EGMONT," *Op. 84*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

It is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an

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unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not un-
plausibly, in 1827, that no poet had known the historical characters

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he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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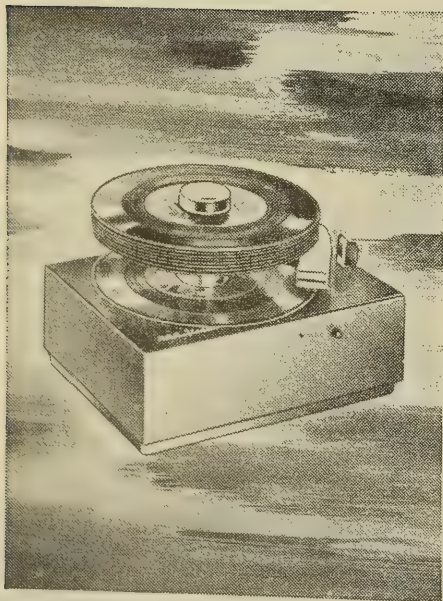
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SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

It would require more than a technical yardstick to measure the true proportions of the Seventh symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called "gigantic stairs," the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace*, which is indeed the substance of the entire movement, springs gently to life (the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato*, the "*cellule*" as d'Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of size by similar means in its *Finale*. Beethoven's rhythmic imagination is more virile. Starting from three notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but

pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato*, the rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was Beethoven's new battle piece, *Wellington's Victory, or the Battle of Vittoria*, which Beethoven had designed for Mälzel's "Pan-harmonic" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of popular fervor over the defeat of the army of Napoleon. When *Wellington's Victory* was performed, with its drums and fanfares and *God Save the King* in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the *Battle of Vittoria* was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy," and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music brought the composer directly and indirectly more money than anything that he had written or was to write.

The initial performance of the Symphony, according to Spohr, was "quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries.

† The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).

Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allergretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition ("*trunkenen Zustände*").

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SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, Bavaria, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The "Symphonia Domestica" had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.* The "Symphonia Domestica" was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra*." Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater — so much so that he wrote an entire book to voice his disapproval in all its completeness.

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, tuba, four saxophones *ad lib.*, four kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, two harps, and strings.

Optional parts for four saxophones will be here used for the first time in Boston.

THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the "Alpine Symphony."* When the "Symphonia Domestica" had its original New York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: "*Meiner lieben Frau und unserm Jungen.*" He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous — a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News*, "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public — with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally

*The order of the symphonic poems was as follows:

Aus Italien, symphonic fantasy, 1887

Macbeth, symphonic poem, 1887

Don Juan, symphonic poem, 1888

Tod und Verklärung, symphonic poem, 1889

Till Eulenspiegels lustige Streiche, symphonic poem, 1895

Also sprach Zarathustra, symphonic poem, 1896

Don Quixote, fantastic variations, 1897

Ein Heldenleben, symphonic poem, 1898

Symphonia Domestica, 1903

Eine Alpensinfonie, 1915

accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'" Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.



The "Domestica" divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going. (b) Dreamy. (c) Fiery.

The wife's themes:

(a) Lively and gay, (b) Grazioso.

The child's theme:

Tranquil.

II. Scherzo.

Parent's happiness. Childish play.

Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked "*gemächlich*" ("comfortable," "good-humored,"

"easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked "*mürrisch*," but it is not sufficiently "grumpy" to ruffle the prevailing serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte*. The first theme, repeated by the bassoons and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe *d'amore*, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

* Over brass notes in the score is inscribed: "*Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'*"

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Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
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PROGRAM

SYMPHONIC POEM, LA PROCESSION NOCTURNE

HENRI RABAUD
(1873-1949)

Known in this country principally as a conductor, Rabaud was a distinguished French musician. He was conductor of the Boston Symphony Orchestra during the season of 1918-19. He returned to France and succeeded Gabriel Fauré as director of the Conservatoire. The present work, dating from 1899, is one of his best known.

La Procession Nocturne is based on the Faust poem of Nicholas Lenau, which differs considerably from the better known version of Goethe. Faust is doomed to travel endlessly through the depths of a forest. It is St. John's Eve and a solemn procession comes near him. There is a multitude of children carrying torches, veiled nuns with crowns in their hands, old monks in sombre garments, each bearing a cross on his shoulder. Faust sees all this, hears their singing, and bitterly envies their happiness. As the procession fades in the distance, the forest again becomes alive with the magic of spring, while Faust weeps in his loneliness.

SYMPHONY No. 5 IN C MINOR, OP. 67 LUDWIG VAN BEETHOVEN (1770-1827)

Allegro con brio
Andante con moto
 { *Allegro—Trio*
 { *Allegro*

Something in the direct, impelling drive of the first movement of this symphony commanded the general attention when it was new in 1808, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Paris Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. There was no gainsaying that forthright, sweeping storminess.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in need of no apologies, to be greater than his best champions suspected. The symphony remains the most striking manifestation of the impassioned, eruptive Beethoven.

It sent the romancers at once searching for causes, for explanations, and they have never ceased. After reading countless explanations one turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order.

INTERMISSION

SYMPHONIA DOMESTICA, Op. 53

RICHARD STRAUSS
(1864-1949)

This is the last but one of Strauss' mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the Alpine Symphony. At its initial performance in New York, the composer gave out no clue of his intentions beyond the title itself and the dedication: My dear wife and our child. He had told a reporter of the Musical Times in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and baby."

Although Strauss wanted his music to be listened to purely as music, the following outline was published in 1904 with the composer's sanction:

I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going. (b) Dreamy. (c) Fiery.

The wife's themes:

(a) Lively and gay. (b) Grazioso.

The child's theme:

Tranquil.

II. Scherzo.

Parent's happiness. Childish play.

Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion.

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most cyclic of symphonies.

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Program

Rabaud "La Procession Nocturne," Symphonic Poem
(after Lenau)

Piston Second Suite for Orchestra
Sarabande: Andante
Intermezzo: Allegro con brio
Passacaglia (Adagio) and Fugue (Allegro energico)

Jolivet Concerto for Ondes Martenot and Orchestra
I. Allegro moderato
II. Allegro vivace
III. Largo cantabile

INTERMISSION

Beethoven Symphony No. 7, in A major, Op. 92
I. Poco sostenuto; vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

Soloist

GINETTE MARTENOT

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SYMPHONY NO. 7 IN A MAJOR, Op. 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

The most recent performances in this series were on October 8-9, 1948.

Beethoven was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809.

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the

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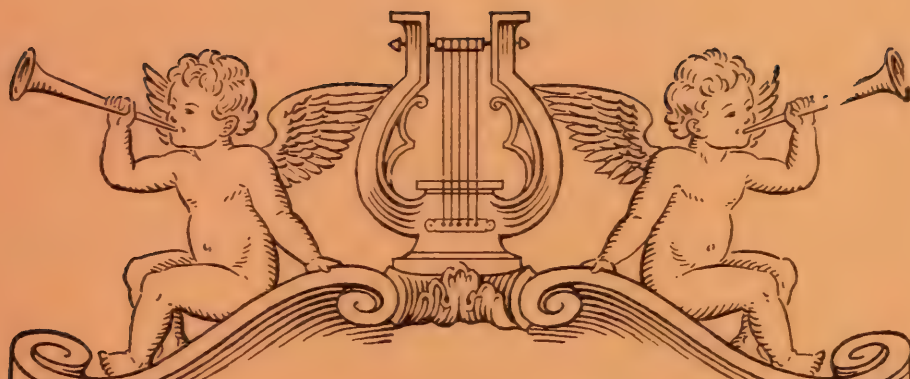
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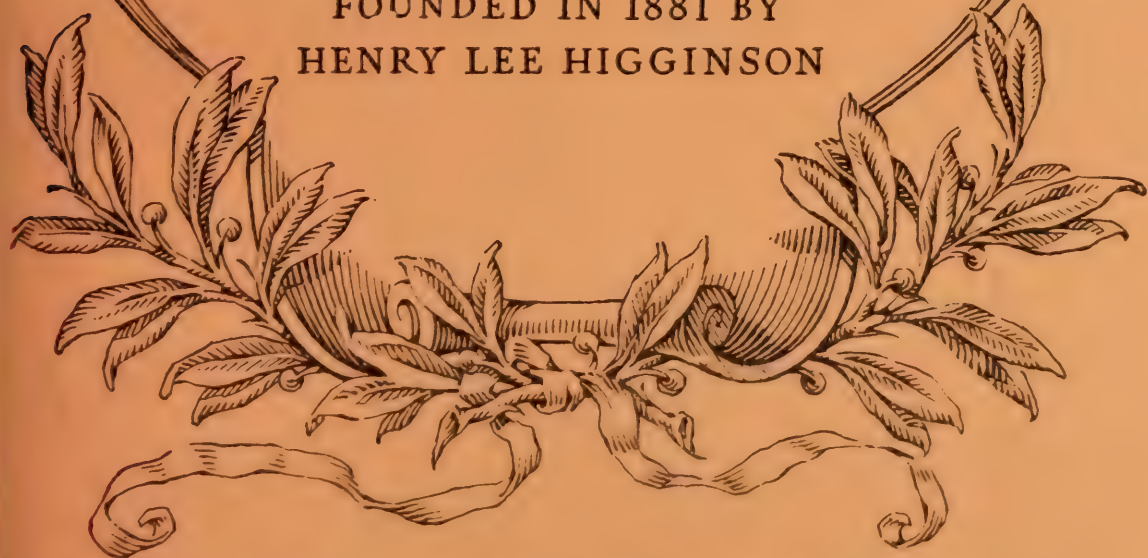
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 (B-flat)
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 Mozart Symphonies in A major (201); E-flat (184); C major
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 Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
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 Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
 Strauss, R. "Also Sprach Zarathustra," "Don Juan,"
 "Till Eulenspiegel's Merry Pranks"
 Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
 Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String Sere-
 nade); Overture, "Romeo and Juliet"; Fantasia,
 "Francesca da Rimini"
 Thompson "The Testament of Freedom"
 Vivaldi Concerto Grosso in D minor
 Wagner Prelude and Good Friday Spell from "Parsifal"; Over-
 ture to "The Flying Dutchman"
 Weber Overture to "Oberon"

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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

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Concert Bulletin

THURSDAY EVENING, *November 10*

with historical and descriptive notes by

JOHN N. BURK

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CHARLES MUNCH, *Conductor*

THURSDAY EVENING, NOVEMBER 10, *at 8:30 o'clock*

Program

MOZART.....Symphony in D major, "Prague," No. 38
(Koechel No. 504)

- I. Adagio; Allegro
- II. Andante
- III. Finale: presto

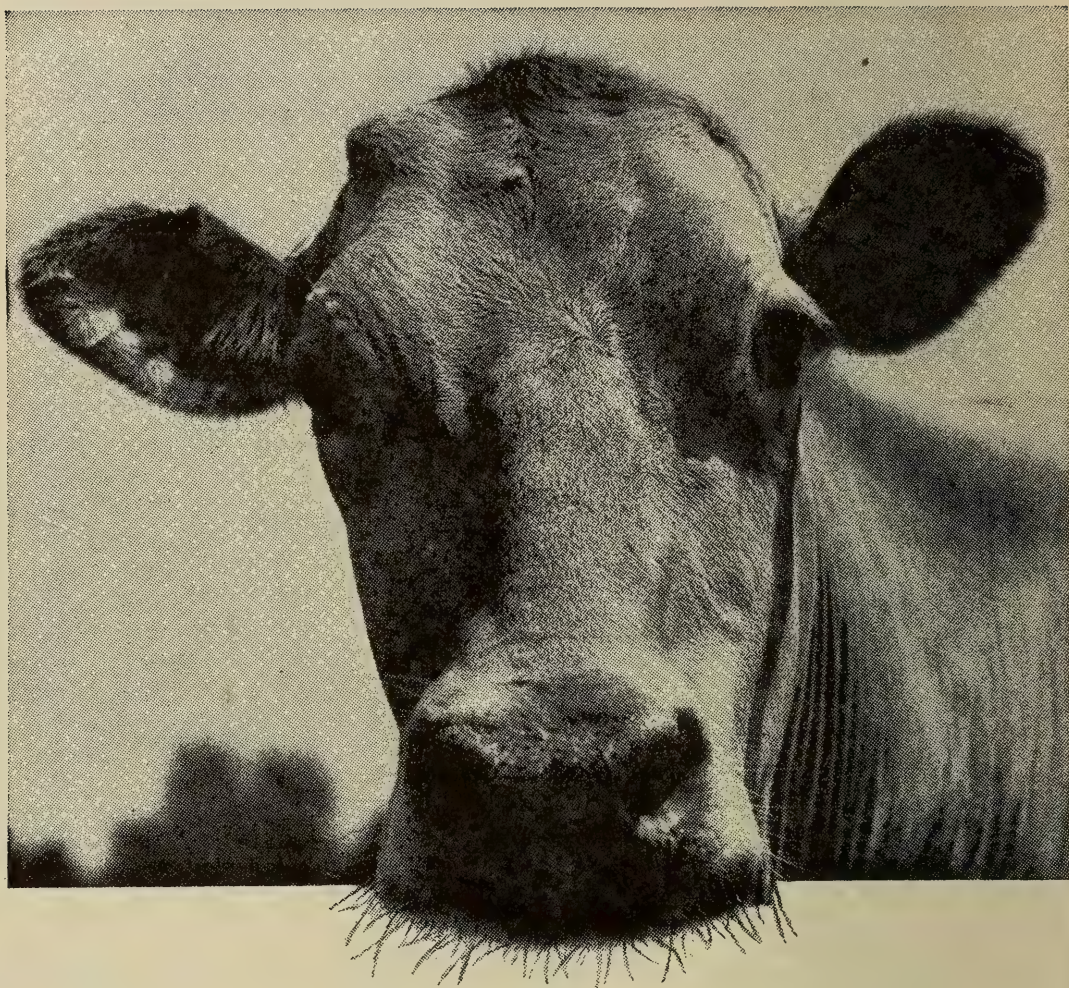
RAVEL....."Daphnis et Chloé," Ballet, Suite No. 2
Lever du Jour — Pantomime — Danse Générale

I N T E R M I S S I O N

STRAUSS.....Symphonia Domestica, *Op.* 53

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SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and "*Don Giovanni*" was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my 'Figaro,' transformed into quadrilles and waltzes; for here nothing is talked of but 'Figaro,' nothing played but 'Figaro,' nothing whistled or sung but 'Figaro,' no opera so crowded as 'Figaro,' nothing but 'Figaro' — very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

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DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL
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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct,

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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"*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall

JULES WOLFFERS

PIANIST

TEACHER

Boston University College of Music
25 Blagden Street, Boston, Massachusetts

reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The Second Suite is thus identified with the ballet:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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Shortly before the death of Richard Strauss (September 8), a collection of his writings, "*Betrachtungen und Erinnerungen*," was published by the Atlantis Verlag in Zurich. The following extracts were translated and quoted in the English magazine *Tempo* (September, 1949).

ENTR'ACTE

REFLECTIONS AND RECOLLECTIONS

By RICHARD STRAUSS

TEN GOLDEN RULES

Written in the scrapbook of a young conductor (Ca. 1925)

1. Remember that you do not make music for your own amusement, but for the pleasure of your audience.
2. Do not perspire when conducting; only the public ought to get warm.
3. Conduct *Salome* and *Elektra* as if they were by Mendelssohn; fairy-music.
4. Never look at the brass encouragingly; except with a quick glance for an important lead-in.
5. On the contrary, never let the horns and woodwind out of your sight; if you hear them at all they are already too loud.

6. If you think the brass is not strong enough, tone them down two points further.
7. It is not enough yourself to hear every word of the singer — which you know by heart anyway; the public also must be able to follow it without effort. If they don't understand what is happening they fall asleep.
8. Always accompany the singer so as to enable him to sing without exertion.
9. If you think you have reached the utmost Prestissimo, take the tempo as fast again.*
10. If you remember all this sympathetically, your rich talents and great knowledge will always be the unimpaired delight of your audience.

THE decisive thing about the technique of conducting is that the shorter the movement from the wrist, the more precise will be the execution. Conducting with the arms — a sort of lever-movement the end-point of which can never be accurately perceived — has a paralysing and misleading effect on the orchestra, unless of their own accord, from the outset — and particularly in the case of conductors who do not give a clear downbeat — the members decide, almost telepathically, to use their own discretion and play without too much attention to the beat of the 'interpreter.'

The left hand has nothing to do with conducting. The best place for it is in the waistcoat-pocket, except at the most to give an occasional hint to damp the tone down, or some insignificant sign; but for this an imperceptible glance is really sufficient.

Instead of the arm, one conducts best by the ear; the rest follows automatically.

During the course of fifty years' experience I have learnt how little important it is to 'beat-out' every four quarter or eighth notes. A rhythmically exact up-beat is the deciding factor, for the whole ensuing tempo, and a very precise down-beat, are of decisive importance. The second half of the bar is immaterial; I often give it the character of *alla-breve*.

**Today (1948) I should like to amend this: take the tempo half as fast (Mozart conductors please note!)*

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Richard Wagner demanded from the conductor a proper comprehension of the basic tempo as essential to the correct interpretation of a piece of music. Especially in slow pieces the lucid bowing of, say, an eight-bar melodic phrase should be the definitive factor. A conductor who rightly understands the Adagio-theme of the Beethoven *Fourth Symphony* will never let himself be misled by the rhythmical accompanying figure into breaking up this noble melody into eighth notes. Above all, conduct phrases, never scan bars!

Eighty years ago, at a Rhenish Festival of Music, Franz Liszt beat only the phrases in the Finale of Schubert's *C major Symphony* viz., he gave a down-beat only once in every four bars. The miserable orchestra, not accustomed to strokes of genius such as this, could not of course adjust its triplets, and declared that Liszt was no conductor! Junior conductors, while working out the rhythmic details to over-precise perfection, frequently overlook the significant and impressive presentation of the whole phrase, the convincing shape of the entire melody which should always be grasped by the audience as a uniform structure. All modifications of tempo conditioned by the character of a phrase should be carried out imperceptibly in such a way that the unity of the tempo is preserved.

SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949.

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The "Symphonia Domestica" had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904. The "Symphonia Domestica" was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, tuba, four saxophones *ad lib*, four kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, two harps, and strings.

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Conservatory Orchestra, Dec. 9

Conservatory Chorus and Orchestra, Dec. 16

Chamber Music Concert Jan. 25

Opera Workshop Concert, March 2

Conservatory Orchestra and Chorus, March 16

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THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the "Alpine Symphony."* When the "Symphonia Domestica" had its original New York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: "*Meiner lieben Frau und unserm Jungen.*" He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous — a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News*, "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public — with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when

*The order of the symphonic poems was as follows:

Aus Italien, symphonic fantasy, 1887

Macbeth, symphonic poem, 1887

Don Juan, symphonic poem, 1888

Tod und Verklärung, symphonic poem, 1889

Till Eulenspiegels lustige Streiche, symphonic poem, 1895

Also sprach Zarathustra, symphonic poem, 1896

Don Quixote, fantastic variations, 1897

Ein Heldenleben, symphonic poem, 1898

Symphonia Domestica, 1903

Eine Alpensinfonie, 1915

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he gave one out, in this case suffered both ills, and was additionally accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'" Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.

The "Domestica" divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going. (b) Dreamy. (c) Fiery.

The wife's themes:

(a) Lively and gay. (b) Grazioso.

The child's theme:

Tranquil.

II. Scherzo.

Parent's happiness. Childish play.

Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked "*gemächlich*" ("comfortable," "good-humored," "easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked

"*mürrisch*," but it is not sufficiently "grumpy" to ruffle the prevailing serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte*. The first theme, repeated by the bassoons and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe *d'amore*, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

* Over brass notes in the score is inscribed: "*Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'*"

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

SCHEDULE OF CONCERTS, Season 1949-1950

OCTOBER

7-8	Boston	(Fri.-Sat. I)
11	Boston	(Tues. A)
14-15	Boston	(Fri.-Sat. II)
18-19	Syracuse	
20	Rochester	
21	Buffalo	
22	Detroit	
23	Ann Arbor	
24	East Lansing	
25	Ann Arbor	
26	Toledo	
28-29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Cambridge	(1)
4-5	Boston	(Fri.-Sat. IV)
8	New Haven	(1)
9	New York	(Wed. 1)
10	New Brunswick	
11	Brooklyn	(1)
12	New York	(Sat. 1)
15	Providence	(1)
18-19	Boston	(Fri.-Sat. V)
22	Boston	(Tues. B)
25-26	Boston	(Fri.-Sat. VI)
27	Boston	(Sun. a)
29	Cambridge	(2)

DECEMBER

2-3	Boston	(Fri.-Sat. VII)
6	Newark	(1)
7	New York	(Wed. 2)
8	Washington	(1)
9	Brooklyn	(2)
10	New York	(Sat. 2)
13	Boston	(Tues. C)
16-17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Cambridge	(3)
22-23	Boston	(Thurs.-Fri. IX)
27	Boston	(Pension Fund)
30-31	Boston	(Fri.-Sat. X)

JANUARY

3	Providence	(2)
6-7	Boston	(Fri.-Sat. XI)
10	Philadelphia	
11	New York	(Wed. 3)
12	Washington	(2)

13	Brooklyn	(3)
14	New York	(Sat. 3)
17	Boston	(Tues. D)
20-21	Boston	(Fri.-Sat. XII)
24	Cambridge	(4)
27-28	Boston	(Fri.-Sat. XIII)
29	Boston	(Sun. c)
31	Providence	(3)

FEBRUARY

3-4	Boston	(Fri.-Sat. XIV)
7	Boston	(Tues. E)
10-11	Boston	(Fri.-Sat. XV)
14	New London	
15	New York	(Wed. 4)
16	Newark	(2)
17	Brooklyn	(4)
18	New York	(Sat. 4)
21	Cambridge	(5)
24-25	Boston	(Fri.-Sat. XVI)
26	Boston	(Sun. d)
28	Boston	(Tues. F)

MARCH

3-4	Boston	(Fri.-Sat. XVII)
7	Providence	(4)
10-11	Boston	(Fri.-Sat. XVIII)
13	Hartford	(1)
14	New Haven	(2)
15	New York	(Wed. 5)
16	White Plains	
17	Brooklyn	(5)
18	New York	(Sat. 5)
21	Cambridge	(6)
24-25	Boston	(Fri.-Sat. XIX)
26	Boston	(Sun. e)
28	Boston	(Tues. G)
31-April 1	Boston	(Fri.-Sat. XX)

APRIL

4	Providence	(5)
7-8	Boston	(Fri.-Sat. XXI)
11	Boston	(Tues. H)
14-15	Boston	(Fri.-Sat. XXII)
16	Boston	(Sun. f)
18	Hartford	(2)
21-22	Boston	(Fri.-Sat. XXIII)
25	Boston	(Tues. I)
28-29	Boston	(Fri.-Sat. XXIV)
30	Boston	(Pension Fund)

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CONCERT

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CHARLES MUNCH, *Conductor*

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All participating in the present concert are giving their services.

ABOUT THE NEW ORGAN

The new organ has been built by the Aeolian-Skinner Company and installed for the 50th anniversary season of Symphony Hall. Dr. Albert Schweitzer, visiting Boston last summer, inspected the organ at the factory, and gave it his enthusiastic endorsement, writing the following inscription on the instrument: "*Für die Orgel in der Symphonihalle, Boston, mit besten Wünschen für den Klang des Instruments — Boston, Albert Schweitzer — 20 Juli '49.*"

Mr. G. Donald Harrison, the President of the Aeolian-Skinner Company, has taken advantage of the latest improvements in organ building and has given the new instrument an all-inclusive range, combining the advantages of the baroque organ of Bach's time and the more colorful tone qualities of the Romantic period. The fact that there are 67 stops and nearly 5,000 pipes in all will give the layman an idea of its magnitude.

The cost of a totally new organ with these complete specifications would have been \$70,000. By utilizing pipes and other parts of the old organ (which, built with the Hall, had served its 50 years), Mr. Harrison was able to reduce the cost to \$45,000. Available funds and donations have further reduced the indebtedness of the Orchestra to \$23,000, which it is desirous of discharging as quickly as possible.

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Dr. Albert Schweitzer, medical doctor, theologian, organist, Bach scholar, philosopher of civilization, founded his hospital at Lambarene in French Northern Africa 36 years ago. He did not leave his work from 1939 until last summer when he made a brief visit to America. There are forty buildings in a plantation extending for a half a mile along the banks of the Ogowe River near the Equator. It is the only hospital in a vast area subject to many tropical diseases, and takes care of as many as 700 patients at one time. The hospital is entirely free and the majority of the staff give their services. It operates completely on voluntary contributions and the produce from 110 acres which are under cultivation.

Program

HAYDN *Concerto in C major, for Organ and Orchestra*

Allegro moderato

Largo

Allegro molto

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HINDEMITH *Concerto for Organ and Chamber Orchestra*

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Toccata, Adagio and Fugue in C major

Three Chorale Preludes

"Wachet auf, ruft uns die Stimme"

"Sleepers Wake! a voice is calling"

"Ach bleib 'bei uns, Herr Jesu Christ"

"Abide with us, Lord Jesus Christ"

"Kommst du nun, Jesu, vom Himmel herunter"

"Comest Thou now Jesus, from Heaven Above"

Toccata and Fugue in D minor

(Organ Solo)



POULENC *Concerto (In one movement) for Organ and
String Orchestra with Timpani*

THE PROGRAM

The Organ Concerto by Haydn, composed in 1756, has never been published. Mr. Biggs has obtained copies of the parts from Austria where the manuscript has survived in the monasteries of Melk and Göttweig. Haydn in his old age stated that he wrote the music for the ceremony in which Therese Keller, the pupil with whom he fell in love, disappointed him by taking her vows as a nun. Karl Geiringer who examined the manuscript in Vienna finds in it "nothing of the passion or melancholy" of a lost love, but that it is "more like a piece of ensemble music than a real concerto."

* * *

Paul Hindemith wrote his Concerto for Organ and Chamber Orchestra in 1929. He combines the solo instrument with a woodwind and brass group. The composer is now giving a series of lectures at Harvard University on a Charles Eliot Norton Lectureship.

* * *

The Concerto by Francis Poulenc was composed in 1938, first performed in Paris under the direction of Charles Munch, and introduced at the Boston Symphony concerts, October 29, 1948, Richard Burgin conducting. Poulenc, a member of the Parisian "*Groupe des Six*" will appear as piano soloist in a new concerto of his own at the Boston Symphony concerts on January 6 and 7.

* * *

The music by Bach chosen for this program is described in the following notes kindly furnished by Mr. Biggs:

The Preludes, Toccatas and Fugues of Johann Sebastian Bach are the grandiose in organ music, but it is in the Chorale Preludes, in their intimacy and pictorial qualities, that the universality and warmth of Bach is revealed.

These Chorale Preludes date from 1746. They derive their name from the fact that they were selected and arranged by Bach for the publisher, Johann Schubler, of the town of Zella, in Thuringia.

The counter melody of "Sleepers Wake!" has aptly been described as one of the most spacious melodies ever written.

The music of "Abide with us, Lord Jesus Christ," conveys the quiet evening atmosphere of the scene on the way to Emmaus, described in St. Luke, with a flickering left hand obbligato suggestive of the fading light.

The last Prelude is on a chorale of praise, and the wayward grace of the right hand figuration is said to depict the hovering of an angel from the line:

*"Shelters thee under His wings,
Yea so gently sustaineth."*

CONCERT SEASON

1949-1950



Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

LEONARD BERNSTEIN, *Guest Conductor and Soloist*

Mosque Theatre, Newark, N. J. · Tuesday Evening, December 6, 1949

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NEWARK, N. J.

Program

Concert Begins at 8:40
Tuesday Eve., December 6, 1949
69th Season—1949-1950

LEONARD BERNSTEIN, Conducting

Mozart Symphony in D major, "Haffner,"
No. 35 (Köchel 385)

Allegro con spirito

Andante

Minuetto: Trio

Finale: Presto

Mozart Piano Concerto in B flat major
(Köchel No. 450)

Allegro

Andante

Allegro

Mr. Bernstein at the piano

INTERMISSION

Brahms Symphony No. 2 in D major, Op. 73

Allegro non troppo

Adagio non troppo

Adagietto grazioso; quasi andantino

Allegro con spirito

Baldwin Piano

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FACTS . . . for foundation friends

VOL. 5

Published by GRIFFITH MUSIC FOUNDATION

No. 3

HARRY MACK, *Concert and Business Manager*

SIEBOLT H. FRIESWYK, *Educational Director*

The second concert in the *Major Symphony Orchestra series* will be heard on Tuesday evening, January 31, when Dimitri Mitropoulos will conduct the *New York Philharmonic* in the following program:

1. Cherubini Overture "Anacreon"
2. Beethoven Symphony No. 2
3. Brahms Symphony No. 4

The *Candlelight series* of concerts with the *Little Orchestra Society of New York*, Thomas Scherman conducting, and distinguished soloists, will be inaugurated on Sunday afternoon, January 8th at 5 o'clock, at which time *Marian Anderson* will be the assisting artist. The program for this occasion will be as follows:

1. Suite from Les Indes Galantes*Jean-Phillipe Rameau*
Marche
Menuet
Danse des Sauvages (Rondeau)
2. "Schlage doch," Cantata No. 53*J. S. Bach*
Soloist: MARIAN ANDERSON
3. Recitative and Aria: Ombra Felice*W. A. Mozart*
Soloist: MARIAN ANDERSON

INTERMISSION

4. Solo Scene: Jeanne d'Arc au Bucher*Franz Liszt*
Soloist: MARIAN ANDERSON
5. Spirituals MARIAN ANDERSON
6. Symphony in D major, Op. 38*Ignace Pleyel*
Maestoso—Allegro con spirito quasi presto
Adagio
Minuetto—Allegretto
Rondo—Allegro

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Sunday, January 8, 1950
MARIAN ANDERSON, Soloist
- SAMSON FRANCOISSunday, January 15, 1950
- LITTLE ORCHESTRA SOCIETY
Sunday, January 29, 1950
ITALO TAJO, Soloist
- NEW YORK PHILHARMONIC
Tuesday, January 31, 1950
- BOSTON SYMPHONY ORCHESTRA
Thursday, February 16, 1950
- LITTLE ORCHESTRA SOCIETY
Sunday, February 19, 1950
ARTIE SHAW, Soloist
- CLIFFORD CURZONSunday, February 26, 1950
- LITTLE ORCHESTRA SOCIETY
Sunday, March 12, 1950

.....
Thursday, March 16, 1950
"Orfeo et Eurydice"

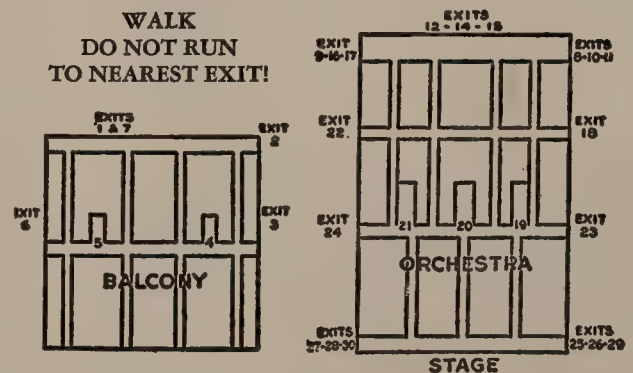
- ARTUR RUBINSTEIN.....Sunday, March 19, 1950
- YOUNG PEOPLE'S CONCERTS

Six Saturday Mornings

THE LITTLE ORCHESTRA SOCIETY OF NEW YORK THOMAS SCHERMAN, Conducting MILTON CROSS, Narrator	November 19, 1949
	December 10, 1949
	January 21, 1950
	February 11, 1950
	March 4, 1950
	March 25, 1950

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1949-1950

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[Sixty-ninth Season, 1949-1950]

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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *December 8*

with historical and descriptive notes by

JOHN N. BURK

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SIXTY-NINTH SEASON, 1949-1950

CHARLES MUNCH, *Conductor*

FIRST CONCERT

THURSDAY EVENING, DECEMBER 8, at 8:30 o'clock

Program

RABAUD....."La Procession Nocturne," Symphonic Poem
(after Lenau)

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

I N T E R M I S S I O N

PISTON.....Second Suite for Orchestra

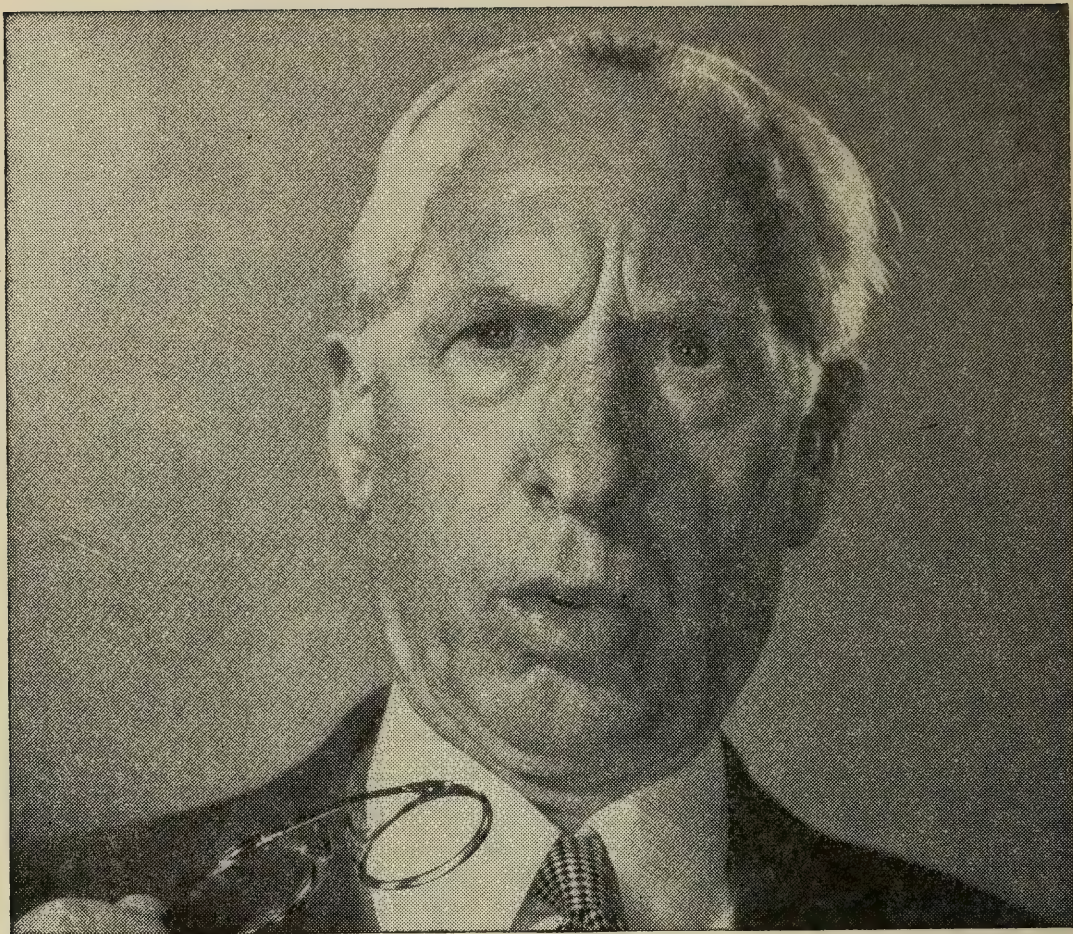
Sarabande: Andante
Intermezzo: Allegro con brio
Passacaglia (Adagio) and Fugue (Allegro energico)

RAVEL....."Daphnis et Chloé," Ballet, Suite No. 2

Lever du Jour — Pantomime — Danse Générale

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UNITED NATIONS CONCERT

THE United Nations will celebrate the first anniversary of the adoption of the universal declaration on Human Rights on December 10 throughout the world by a concert of the Boston Symphony Orchestra (Charles Munch, Music Director) which will be led by Leonard Bernstein, at Carnegie Hall, New York City.

Yehudi Menuhin, the world renowned violinist, will appear as soloist with the Orchestra. Other distinguished soloists from various countries together with the Collegiate Chorale will participate in the choral finale of Beethoven's Ninth Symphony. Included on the program will be the premiere performance of a new work by Aaron Copland, noted American composer, based on the preamble to the charter of the United Nations.

The audience which will include representatives of delegations of member states will be addressed by General Carlos P. Romulo, President of the United Nations General Assembly, Mrs. Eleanor Roosevelt, the United States delegate who played a vital role in drafting the Human Rights Declaration, and Mr. Trygve Lie, Secretary General of the United Nations.

The entire program will be televised by the full NBC-TV network from 6:00 to 7:30 P.M. Saturday, December 10, and broadcast coast to coast at 2 P.M. Sunday, December 11, by the National Broadcasting Company.

"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU), *Op. 6*

By HENRI RABAUD

Born in Paris November 10, 1873; died September 11, 1949

La Procession Nocturne had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900. Frank Van der Stucken conducting. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra, December 27, 1918, when the composer was the orchestra's regular conductor.

There have also been performances April 23, 1920, February 13, 1925, March 27, 1925, April 28, 1939, February 7, 1941, and October 7, 1949.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, harp and strings. The dedication is to Edouard Colonne.

NIKOLAUS LENAU derived his pen name from the more cumbersome title Nikolaus Franz Niembsch Edler von Strehlenau. The Hungarian poet (he was born at Cstataad, Hungary, August 13, 1802) chose heroic figures of world renown for his subjects — "Savonarola," "Hamlet," "Faust," "Don Juan." "Don Juan," written on the eve of

the insanity which descended on him in September 1884, six years before his death, was destined to become the subject of the Tone Poem by Richard Strauss. "Faust" occupied Lenau in 1833 and 1834 and was to furnish matter for tone poems to Liszt as well as to Rabaud. Liszt's two "Episodes" for orchestra, after Lenau's "Faust," were the "Mephisto" Waltz and "The Nocturnal Procession."

The picture of the lonely Faust contemplating a religious procession on a midsummer night suggested a similar musical scheme to each composer, although each, of course, treated it after his own fashion. Liszt, after preparatory pages, introduced a *Lento religioso* with the words "*Choral — Pange lingua gloriosi corporis mysterium*," the English horn first taking up the refrain. The Tone Poem of Henri Rabaud has gentler mood-evoking properties. The music opens *Andante tranquillo* with the strings (at first muted) to which are added the tones of the wood winds, horns and harp. The music proceeds on its placid course, rising to a brief climax of intensified sound. The softer tranquillity is restored as the strings carry the melody of the slow processional against a background of wind chords. The end is *pianissimo*.

The following excerpt from the Poem is printed in French in the score and here quoted in translation:

"From a lowering sky the heavy and sombre clouds hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring.* He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged!

*But the episode is later identified with St. John's Eve (June 23).

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them in their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

~

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918-1919, introduced, in addition to this Symphonic Poem, his Second Symphony in E minor, and his Suite based on the music of sixteenth-century English composers. Pierre Monteux included dances from Rabaud's opera "*Marouf*" on a Symphony program on October 14, 1921. M. Rabaud studied under Massenet at the Paris *Conservatoire*, and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra*, becoming its principal conductor 1914-1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire*. His "*Marouf, Savetier de Caire*," one of several operas, was produced at the Metropolitan Opera House in New York in December, 1917, and revived in the spring of 1937.

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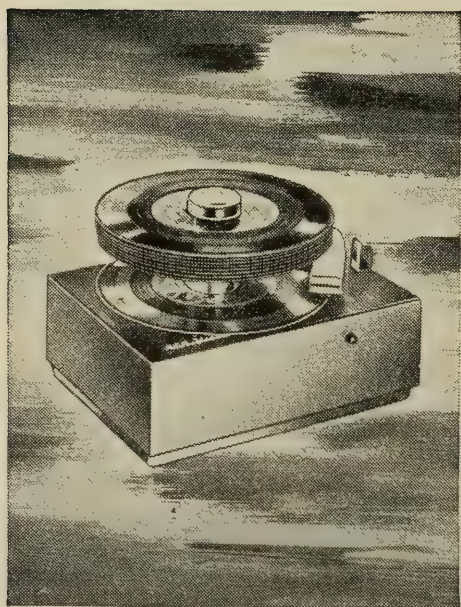
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SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

It would require more than a technical yardstick to measure the true proportions of the Seventh symphony—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called “gigantic stairs,” the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace*, which is indeed the substance of the entire movement, springs gently to life (the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato*, the “*cellule*” as d’Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave the antithesis of sustained, expansive motion. Schubert’s great Symphony in C major, very different of course from Beethoven’s Seventh, makes a similar effect of size by similar means in its *Finale*. Beethoven’s rhythmic imagination is more virile. Starting from three

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notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato*, the rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music,

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"a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was Beethoven's new battle piece, *Wellington's Victory, or the Battle of Vittoria*, which Beethoven had designed for Mälzel's "Pan-harmonic" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of popular fervor over the defeat of the army of Napoleon. When *Wellington's Victory* was performed, with its drums and fanfares and *God Save the King* in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the *Battle of Vittoria* was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy," and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

† The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).

brought the composer directly and indirectly more money than anything that he had written or was to write.

The initial performance of the Symphony, according to Spohr, was "quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries. Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself

Constitution Hall, Washington

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CHARLES MUNCH, *Conductor*

SECOND CONCERT

Thursday Evening, January 12

The Boston Symphony Orchestra in rehearsal is broadcast on the National Broadcasting Company network each Monday 1-1:30 P.M., E. S. T. (The time of delayed broadcasts is listed by local stations.)

declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allergretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition ("*trunkenen Zustände*").

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SECOND SUITE FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Second Suite for Orchestra was commissioned by the Dallas Symphony Orchestra in 1947 and first performed in Dallas under the direction of Antal Dorati, February 29, 1948.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

WALTER PISTON wrote a "Suite for Orchestra" in 1929. It was introduced by the Boston Symphony Orchestra on March 28, 1930. His second orchestral suite, like the first, ends in a fugue and, more specifically, utilizes the dance forms of the traditional eighteenth century suite which the composer has found suitable for the musical thoughts of his own and of his time.

His three Symphonies, his Symphonic Piece, his Concerto for Orchestra, Concertino for Piano and Chamber Orchestra, Violin Concerto, Sinfonietta, and Prelude and Allegro for Organ and Strings have been performed at these concerts. The music for the ballet, "The Incredible Flutist," was introduced at the Boston Pops. Mr. Piston has written a number of works in the chamber forms. Notable products of his career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947). He is a distinguished member of the faculty in the Music Department at Harvard University.

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DAPHNIS ET CHLOË — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

(Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the critical reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites Nos. 1, 2, 3, and 4; Prelude in E major
Beethoven	Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis, Overture to "Egmont"
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture
Copland	"El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melyvn Douglas)
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson	Symphony No. 3
Harris	Symphony No. 3
Haydn	Symphonies No. 94 "Surprise" (new recording); 102
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4, "Italian" (new recording)
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (338); Serenade No. 10, for Winds
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5; Dance from "Chout"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	Gymnopédie No. 1
Schubert	"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Shostakovitch	Symphony No. 9
Sibelius	Symphonies Nos. 2 and 5: "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Sere- nade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor
Wagner	Prelude and Good Friday Spell from "Parsifal"; Over- ture to "The Flying Dutchman"
Weber	Overture to "Oberon"

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M. Ludwig Lustig

Piano Baldwin

Concerto en sol majeur pour piano et orchestre Ravel

Allegramente

Adagio assai

Presto

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"Ode à la Joie", de la Symphonie N° 9 en ré mineur Beethoven

IRMA GONZÁLEZ, *Soprano*

RAOUL JOBIN, *Ténor*

NAN MERRIMAN, *Mezzo-soprano*

NICOLA MOSCONA, *Basse-baryton*

THE COLLEGIATE CHORALE

Carnegie Hall

10 December 1949

THE BOSTON SYMPHONY ORCHESTRA

Conducted by Leonard Bernstein

PROGRAMME

PREAMBLE TO THE UNIVERSAL DECLARATION OF HUMAN RIGHTS

Sir LAURENCE OLIVIER

Preamble, for Orchestra and Speaker Copland

Sir LAURENCE OLIVIER

United Nations March Shostakovich
(Arr. Langendoen)

THE COLLEGIATE CHORALE

Mr. TRYGVE LIE

Secretary-General of the United Nations

Chaconne in D, for Solo Violin

Bach

Concerto No. 1 in D (First Movement) for Violin and Orchestra Paganini

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10 December 1949

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DES DROITS DE L'HOMME

YEHUDI MENUHIN, *Soloist*

Concerto in G Major for Piano and Orchestra Ravel

Allegramente

Adagio assai

Presto

LEONARD BERNSTEIN, *Soloist*

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"Ode to Joy" from Symphony No. 9 in D Minor Beethoven

IRMA GONZÁLEZ, *Soprano*

RAOUL JOBIN, *Tenor*

NAN MERRIMAN, *Mezzo-soprano*

NICOLA MOSCONA, *Bass-baritone*

THE COLLEGIATE CHORALE

Carnegie Hall

10 décembre 1949

THE BOSTON SYMPHONY ORCHESTRA

sous la direction de Leonard Bernstein

PROGRAMME

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The Department of Public Information wishes to acknowledge the co-operation of the United Nations Educational, Scientific and Cultural Organization for its extensive assistance in the arrangement of this concert.

The programme is being broadcast and televised. Rebroadcasts in other languages have been arranged throughout the world.

The Department of Public Information of the United Nations wishes to express its appreciation to the following organizations and individuals for their co-operation in the planning and execution of the programme:

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SYMPHONY HALL, BOSTON
SUNDAY AFTERNOON, JANUARY 8, 1950

110th
PENSION FUND
CONCERT

by the

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

Program

HANDEL Water Music
(Arranged by Hamilton Harty)

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante
- VI. Allegro deciso

BRAHMS Violin Concerto in D major, *Op. 77*

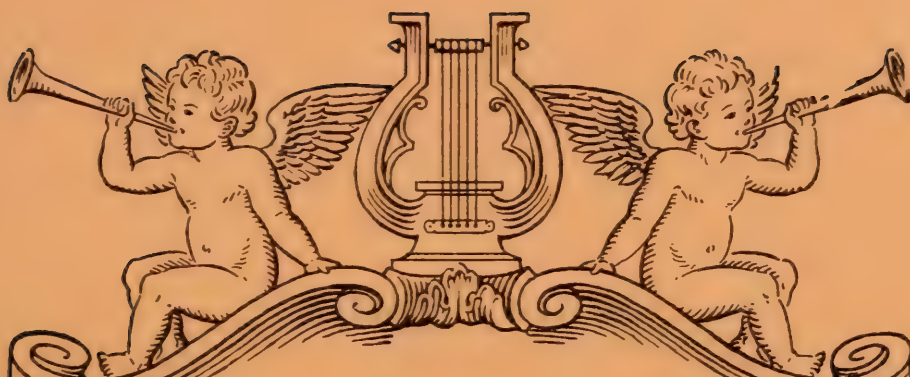
- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

I N T E R M I S S I O N

SCHUMANN Symphony No. 4, in D minor, *Op. 120*

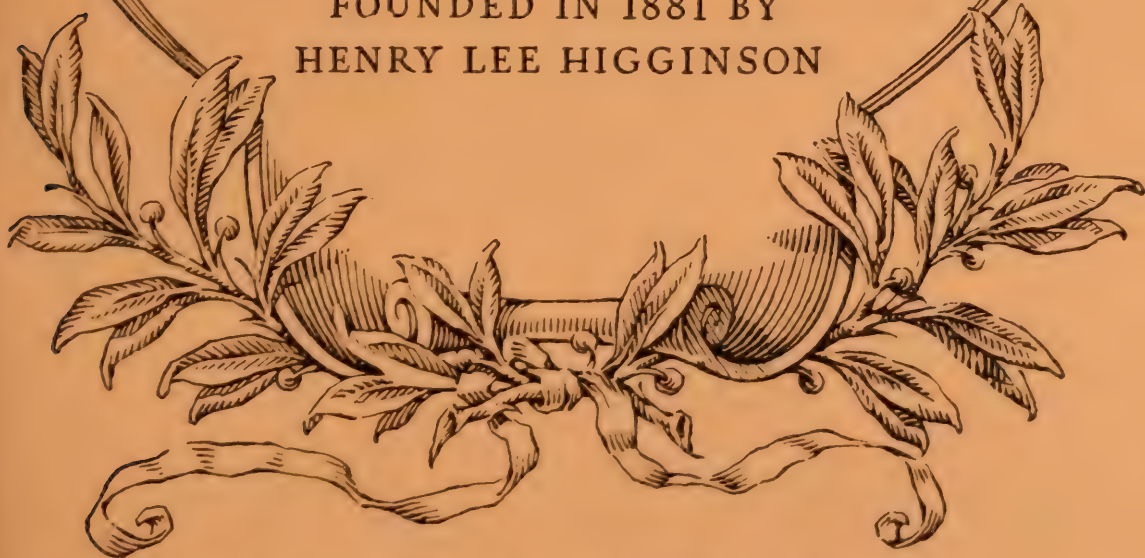
- I. Andante; allegro
- II. Romanza
- III. Scherzo
- IV. Largo; Finale
(Played without pause)

SOLOIST
YEHUDI MENUHIN



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1949-1950

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Paul Fedorovsky
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Minot Beale

Clarence Knudson
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Georges Laurent
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean Devergie
Joseph Lukatsky

ENGLISH HORN

Louis Speyer

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Attilio Poto
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

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Theodore Brewster

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Walter Macdonald
Osbourne McConathy

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Georges Mager
Roger Voisin
Principals
Marcel Lafosse
Harry Herforth
René Voisin

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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

TUESDAY EVENING, *January 10*

with historical and descriptive notes by

JOHN N. BURK

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BERKSHIRE FESTIVAL SCENE

TANGLEWOOD — 1950

The Berkshire Festival for 1950 by the Boston Symphony Orchestra, Charles Munch conductor, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August. Serge Koussevitzky, who remains Director of the Berkshire Music Center at Tanglewood, will conduct part of the Festival concerts.

Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

Academy of Music, Philadelphia

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

TUESDAY EVENING, JANUARY 10, at 8:30 o'clock

Program

HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

- I. Andante; allegro
- II. Romanza
- III. Scherzo
- IV. Largo; Finale

(Played without pause)

INTERMISSION

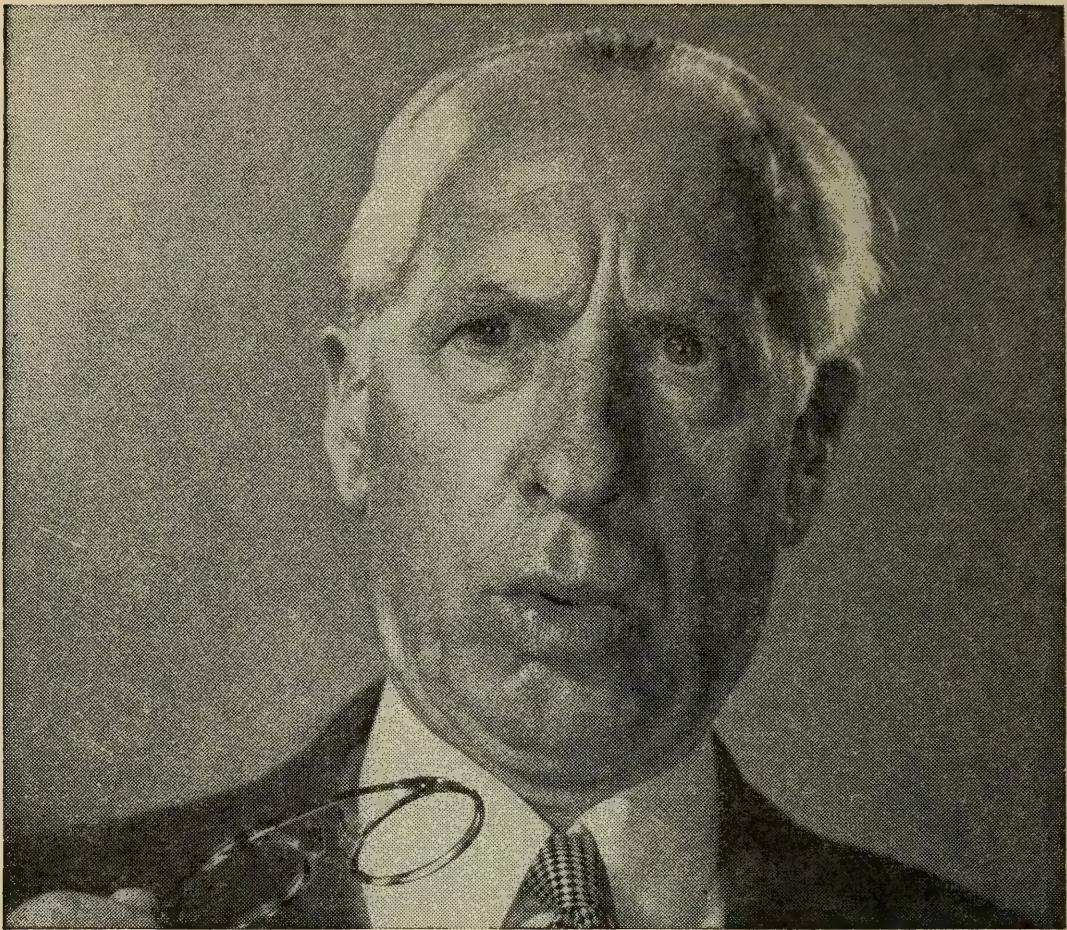
TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
-

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, four horns, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at

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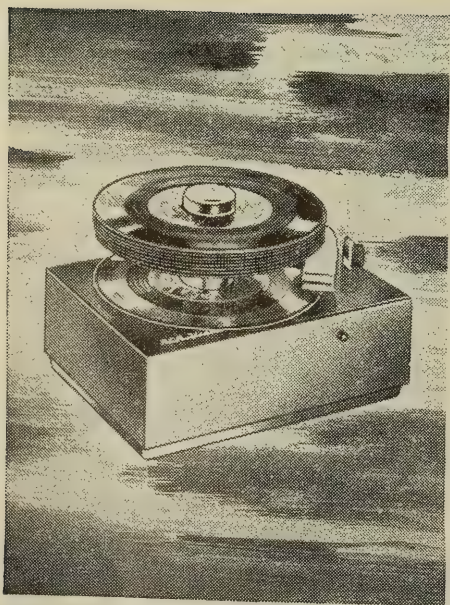
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three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant*, July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert avait été composé exprès par le fameux Handel.*" And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the

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next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," Op. 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more

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than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikov-

sky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione*," reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm through-

out, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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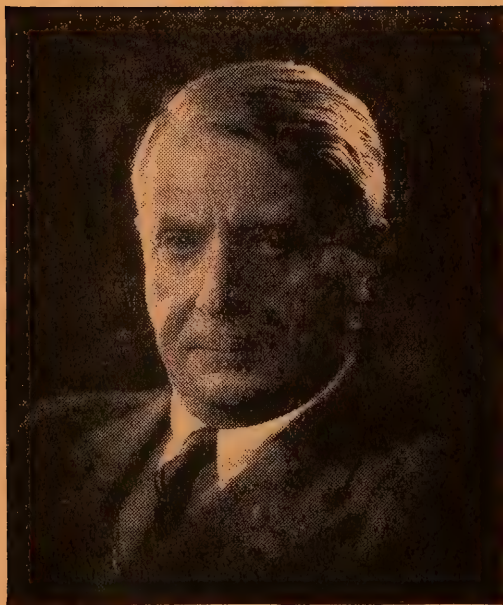
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Program

HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

POULENC.....Concerto for Piano and Orchestra

- I. Allegro comodo
- II. Andante con moto
- III. Rondeau à la Française

(First performance in Washington)

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BRAHMS.....Symphony No. 4 in E minor, *Op. 98*

- I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro energico e passionato
-

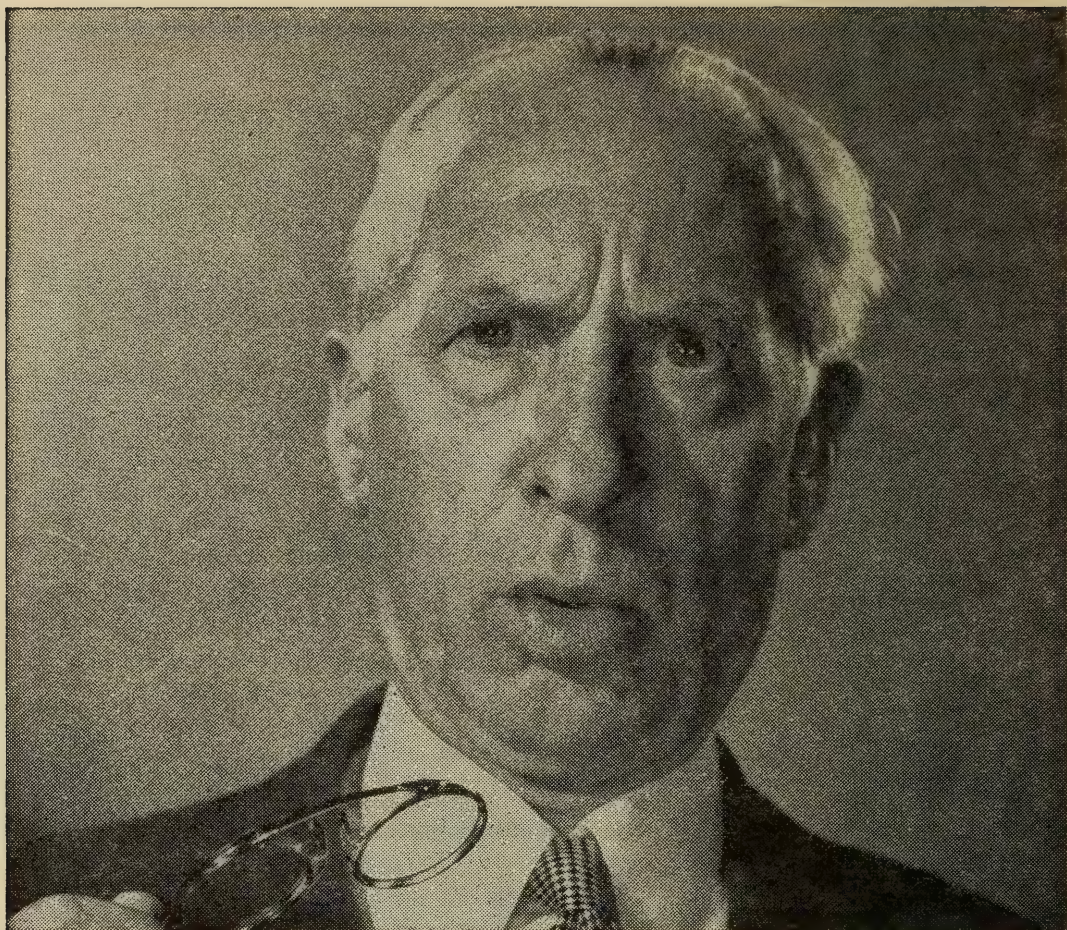
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, four horns, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at

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three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant*, July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert avait été composé exprès par le fameux Handel.*" And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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CONCERTO FOR PIANO AND ORCHESTRA

By FRANCIS POULENC

Born in Paris, January 7, 1899

This concerto, the most recent work of Francis Poulenc, was composed during the summer of 1949, and is here being performed from the manuscript.

The accompaniment calls for two flutes and piccolo, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, and tuba, timpani and strings.

THE piano is closely integrated with the orchestra and in no way treated as a virtuoso instrument. The soloist sets forth the principal, rhythmic, theme. A second, lyric, theme in 3-4 time makes its first appearance as played by the English horn over piano arpeggios. There is an extended development. The slow movement begins (and ends) with a gentle theme in the strings over a march-like pulsation from the horn quartet. A middle section in triple time is broader, with reinforcing chords and scales from the piano which takes a subordinate part in this movement. The *Rondeau à la Française*, "presto giocoso," sets forth as its principal subject a naïve tune with which the pianist opens the movement unaccompanied. An unsigned communication states that this *Rondeau* is "very typical of the Parisian manner

JULES WOLFFERS

PIANIST

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Boston University College of Music

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of the composer of *Les Mamelles de Tirésias*.* The composer did not forego the pleasure of inserting symbolically in this *Rondeau* a fragment of an old French song which strangely resembles a famous negro spiritual."



The end of the first World War found a group of young composers in Paris who had come under the beneficent and encouraging eye of Erik Satie and the wit and charm of Jean Cocteau. The impulse that drew them together was rebellion against the vagueness of impressionism, the dogma of the Schola Cantorum, and the fervid chromaticism of César Franck. The mystic, the super-refined, the involved and grandiose were distasteful to them, and they answered with music often touched with humor and a postwar skepticism which did not eschew crumbs from the music hall or jazz band. Whatever the subject, the treatment was clear and cleancut, essentially simple. They called themselves the "*Société des Nouveaux Jeunes*," they consorted together, gave a joint concert, and jointly published an album with a contribution from each. An article in *Comoedia* on January 16, 1920, by Henri Collet, proclaimed them a cult, and named them "*Les Six*." They were: Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric.

A certain amount of public attention is welcome to a young man seeking his place in the sun, but the time must come when a growing individual artist can no longer remain in a tight category with five of his fellows. In the course of years, the existence of "*The Six*" as a group in revolt was looked back upon as a historical — and momentary — convergence of paths. A "twentieth anniversary" reunion for a radio concert in Paris in 1939 only emphasized the divergence. Honegger in Switzerland, Milhaud in Paris had become composers of established fame and marked individuality whom few would have thought of coupling in any way. Auric, by last report, is in the south of France — likewise Germaine Tailleferre, who is married and the mother of a family. She still composes — but Durey does not. Poulenc is now making his second visit to the United States.

M. Poulenc's Concerto for Organ, Strings, and Timpani (1938) was performed at the concerts of the Boston Symphony Orchestra, October 29, 1948, E. Power Biggs, soloist, and at the Special Concert of November 14 last, with the same soloist. The record of Poulenc's original compositions is choice rather than extensive, and has consistently cultivated the smaller forms. His Concerto for Two Pianos, composed in 1932, has had frequent performances in this country. He is a pianist and has played in concerts his music for piano solo, his *Concert*

* *Les Mamelles de Tirésias*, Opéra-bouffe in two acts and prologue, composed in 1944 by Poulenc to a poem by G. Apollinaire.

Champêtre for harpsichord (or piano), and his *Aubade*, for piano and orchestra. His *Rapsodie Nègre*, composed in 1917 when he was nineteen years old, first drew attention to his challenging individuality as a musical personality, and has been followed by a number of works for chamber combinations, favoring wind instruments. His stage works include: the Comédie bouffe, *Le Gendarme Incompris*, to a text by Cocteau and Rodiguet (1920), and the ballet, *Les Biches*, (1924) produced in England as *The Houseparty*. *Les Animaux Modèles* is a ballet (1942) from which, like *Les Biches*, an orchestral suite has been derived. *Les Mamelles de Tirésias* is an Opéra-bouffe (1944). He has even been drawn into film music, of which *La Belle au Bois Dormant* is best known in this country. He has composed three works for voice with small accompanying orchestra; notably his *Cocardes* to words of Cocteau for baritone, but these are less well known than his songs with piano accompaniment which are widely sung. He has recently composed a "Sinfonietta."

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SYMPHONY IN E MINOR, NO. 4, *Op. 98*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

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WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms’ movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, ‘Well, let’s go on!’ — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, ‘The whole movement gave me the impression of two people pummelling each other in a frightful argument.’ Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "‘Naturally I noticed yesterday

that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

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By the Boston Symphony Orchestra

Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites Nos. 1, 2, 3, and 4; Prelude in E major
Beethoven	Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis, Overture to "Egmont"
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture
Copland	"El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melvyn Douglas)
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson	Symphony No. 3
Harris	Symphony No. 3
Haydn	Symphonies No. 94 "Surprise" (new recording); 102
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4, "Italian" (new recording)
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (338); Serenade No. 10, for Winds
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5; Dance from "Chout"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	Gymnopédie No. 1
Schubert	"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Shostakovitch	Symphony No. 9
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Sere- nade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor
Wagner	Prelude and Good Friday Spell from "Parsifal"; Over- ture to "The Flying Dutchman"
Weber	Overture to "Oberon"

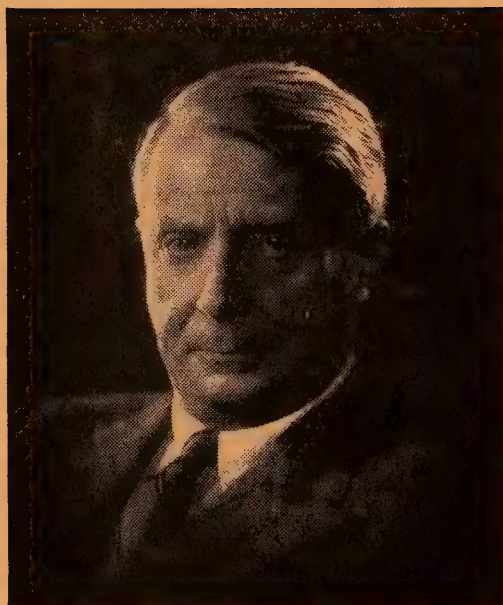
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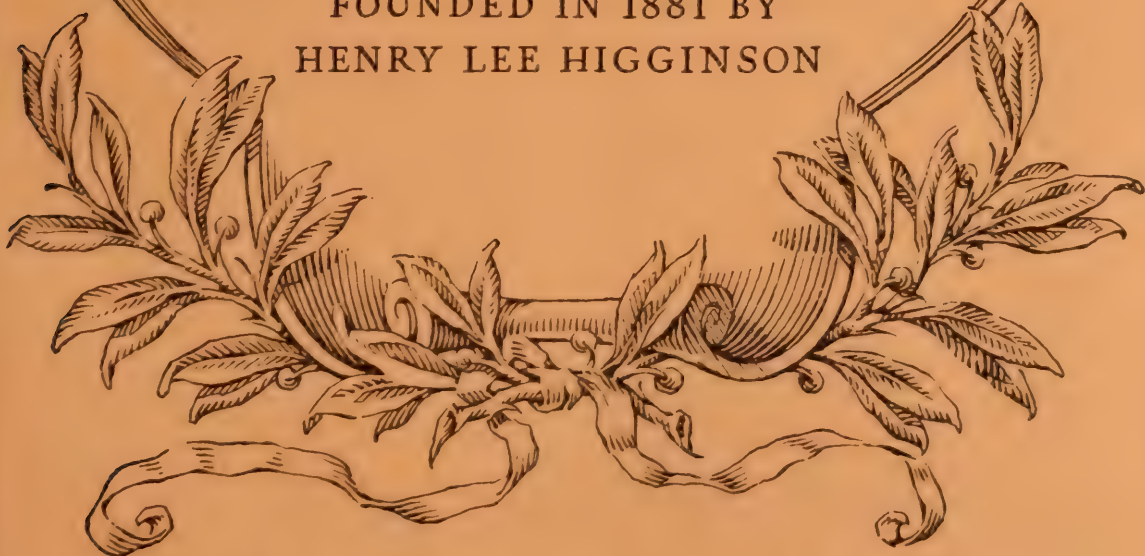
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Concert Bulletin

TUESDAY EVENING, *February 14*

with historical and descriptive notes by

JOHN N. BURK

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Series A — July 27, 29, 30

Beethoven — Symphony No. 3; Sibelius — Symphony No. 2; Bruckner — Symphony No. 7; Wagner — Siegfried Idyll, Tannhäuser Overture; Diamond — Timon of Athens; Mendelssohn — “Italian Symphony”; Brahms — Symphony No. 2.

Series B — Aug. 3, 5, 6

Beethoven — Symphony No. 6; Strauss — “Death and Transfiguration,” “Till Eulenspiegel”; Haydn — Symphony No. 92; Copland — Quiet City; Nabokov — La Vita Nuova; Prokofieff — Piano Concerto No. 2, Scythian Suite; Santoro — Symphony No. 3; Ibert — Escales; Rimsky-Korsakov — Scheherezade.

Series C — Aug. 10, 12, 13

Bach — Mass in B Minor; Ravel — “Mother Goose” Suite, Alborada, Piano Concerto; Berlioz — Romeo and Juliet (Excerpts); Prokofieff — Symphony No. 6; Brahms — Symphony No. 1.

(soloists to be announced)

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TUESDAY EVENING, FEBRUARY 14, at 8:30 o'clock

Program

SCHUBERT.....Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
- II. Andante con moto
- III. Scherzo
- IV. Finale

I N T E R M I S S I O N

STRAVINSKY....."Jeu de Cartes" (Card Game, Ballet in Three Deals)

RAVEL.....Valses Nobles et Sentimentales

Modéré — Assez lent — Modéré — Assez animé — Presque lent —
Moins vif — Epilogue: Lent

RAVEL.....La Valse, Choreographic Poem

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was on January 28, 1950.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934—1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.

with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it un mutilated —" (Chesterian, November, 1928).

secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year,

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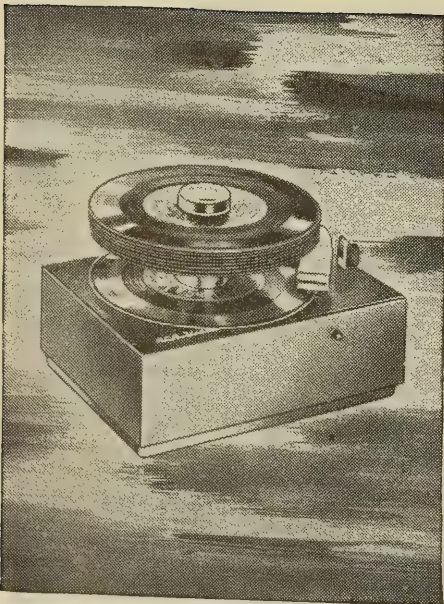
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an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his "*Winterreise*" series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which kept him in dingy lodgings and short rations most of the time.† He should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (*i.e.* — felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him — songs which puzzled his intimate friends, chamber music such as the splendid but then unsalable Quintet, the Mass in E-flat, the three final piano

* Kreissle repeats this as a "well-authenticated confession."

† Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden (\$160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Paganini concert, on the ground that "money is as plentiful as chaff." But tempting invitations from Gratz and the mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects, are downright gloomy and unfavorable."

sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Sir George Grove, who carefully examined the manuscripts of the symphonies in 1868, still a pioneering year in the knowledge of Schubert, describes the manuscript of the final C major Symphony as "a volume of 218 pages, and, as usual, on oblong paper." The heading reads: "Synfonie, März 1828. Frz. Schubert Mp.*" Donald Francis Tovey reports, as does Grove, many corrections in the score — an extremely interesting fact, since Schubert always put down his notation swiftly and with finality. "In the Finale," writes Grove, "there are but few alterations, and those of no importance. It has evidently been written straight off, and towards the end the pen seems to have rushed on at an impetuous speed, almost equalling that of the glorious music itself. The first four movements, on the other hand, are literally crowded with alterations; so much so that the work looks as if it were made up of after-thoughts. The handwriting is neat and perfectly distinct, though it has lost the peculiar charm which it has in the MSS. of the Seventh and Eighth Symphonies.†

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

* "*Manu propria*"

†Grove lists the symphonies chronologically, and numbers the skeleton symphony in E minor as No. 7, the "Unfinished" as No. 8. In the usual numbering the E minor is not included: the final symphony is No. 7, and the "Unfinished," as a posthumous work, No. 8.

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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography. Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939, and repeated, again under the composer's direction, January 14, 1944.

The orchestration of the suite is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with "*Chiffres dansants*" not unlike Schumann's "*Lettres dansantes*." The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène*, at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.

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VALSES NOBLES ET SENTIMENTALES

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

Ravel composed this set of waltzes as a piano piece in 1910. They were performed at a concert of the *Société Musicale Indépendante* in the Salle Gaveau, Paris, on May 9, 1910, by Louis Aubert to whom the score was dedicated. The composer arranged the waltzes for orchestra for performance as a ballet, "*Adélaïde, ou le Langage des Fleurs*", at the Châtelet, Paris, April 22, 1912, in which Mlle. Trouhanowa took the title part and Ravel conducted the Lamoureux Orchestra. The suite was first performed as a concert number by Pierre Monteux at the Casino de Paris, February 15, 1914. It was introduced in New York at the concerts of the Symphony Society under Walter Damrosch, October 27, 1916. There was a performance by the Boston Symphony Orchestra, March 11 and 12, 1921.

The score requires two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, two harps and strings.

IN Ravel's autobiographical sketch he writes of his *Valses Nobles et Sentimentales*: "The title is an indication of my intention to compose a chain of waltzes by the example of Schubert. After the virtuosity which was the basis of *Gaspard de la Nuit*, this is writing more clearly focused, solidifying the harmony and pointing the reliefs of the music. The *Valses Nobles et Sentimentales* were performed for the first time amidst protestations and boos at a concert of composers undisclosed by the S.M.I. The hearers guessed at the composer of each piece. The paternity of the *Valses* was recognized as mine — by a bare majority. The seventh seemed to me the most characteristic."

This "*Concert sans Noms d'Auteurs*" is said to have puzzled even Ravel's closest friends. Charles Cornet disclosed the name of their composer in the *Guide Musical* on May 28. The "*concert de danse*" given by Mlle. Trouhanowa on April 22, 1912, was another occasion

in itself. Ravel conducted the orchestral version of his Waltzes, Paul Dukas the first performance of his *La Péri*, D'Indy conducted his *Istar*, and Florent Schmitt his *Tragédie de Salomé*.

Ravel set the following motto of Henri de Regnier on his piano score: "*Le plaisir délicieux et toujours nouveau d'une occupation inutile.*" The spirit of this motto was evidently carried out in the ballet production which was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'casting at her feet a sprig of cypress to tell his despair,' has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing, and the music." Paul Rosenfeld has described the *Valses Nobles et Sentimentales* as "a slightly ironical and disillusioned if smiling and graceful and delicate commentary to the season of love."

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"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

A CONSIDERABLE part of the music by Ravel has been used for ballet purposes by Diaghileff and others, although it can be positively said only of "*Daphnis et Chloé*" that the composer directly designed his score for Diaghileff's Ballet Russe. "*Daphnis et Chloé*" was not conspicuously successful as a ballet. A certain air of mystery hangs over Ravel's intentions in writing "*La Valse*." Alfredo Casella has

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

stated: "*La Valse* was composed with the thought of a dance production, but Ravel had no exact idea of a choreographic production." Yet Serge Lifar, who was close to Diaghileff, has told more on this subject.* In 1917, five years after the production of "*Daphnis et Chloé*," Diaghileff approached Ravel for another ballet, this time on a subject by the Italian poet Cangiullo. Ravel accepted the offer, but nothing was forthcoming. When he composed "*La Valse*" in 1919-1920 he must have submitted it to Diaghileff, for, if Lifar is correct, the score was rejected by the Russian impresario as unfit for staging. "*La Valse* was the cause of a definite break between Ravel and Diaghileff," writes Lifar, and adds that this rupture was never healed; when as late as 1925 Diaghileff extended his hand to Ravel, Ravel refused it. Ravel has said nothing about intending this music for Diaghileff. In his autobiographical sketch (published in the special issue of "*La Revue Musicale*" referred to above), Ravel has only this to say about "*La Valse*": "After *Le Tombeau de Couperin* my health prevented me from composing for a considerable period. I resumed composition to write *La Valse*, *Poème Chorégraphique*, the idea for which first came to me before *La Rapsodie Espagnole*. I conceived this work as a kind of apotheosis of the Viennese waltz, in which there is mingled in my thoughts the impression of a deceptive and fateful vortex. I placed this waltz in the setting of an Imperial palace about 1855. This work, in which my intention was essentially choreographic, has not been staged except at the theatre in Anvers and in ballet performances by Mme. Rubinstein." The indefatigable Ida Rubinstein "visualized" "*La Valse*" in 1928.

**Maurice Ravel et le Ballet* by Serge Lifar, "Homage à Maurice Ravel," Special Number of *La Revue Musicale*, December, 1938.

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Ravel based his "*poème choréographique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites Nos. 1, 2, 3, and 4; Prelude in E major
Beethoven	Symphonies Nos. 2, 3, 5, 8, and 9; Missa Solemnis, Overture to "Egmont"
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture
Copland	"El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melvyn Douglas)
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson	Symphony No. 3
Harris	Symphony No. 3
Haydn	Symphonies No. 94 "Surprise" (new recording); 102
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4, "Italian" (new recording)
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (338); Serenade No. 10, for Winds
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5; Dance from "Chout"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz": Dubinushka
Satie	Gymnopédie No. 1 — No. 2 (new recording)
Schubert	"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Shostakovitch	Symphony No. 9
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa	"The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky	Symphonies Nos. 4, 5, 6; Waltz (from String Sere- nade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor
Wagner	Prelude and Good Friday Spell from "Parsifal"; Over- ture to "The Flying Dutchman"
Weber	Overture to "Oberon"

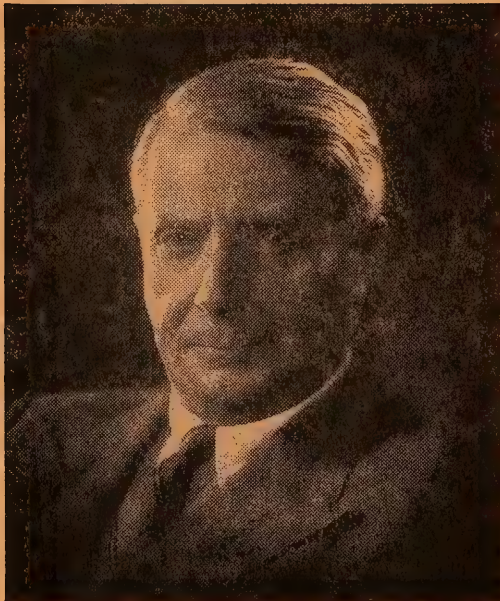
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Handel Suite for Orchestra (from
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by Hamilton Harty

Schumann Symphony No. 4, in D minor
Op. 120

INTERMISSION

Chalkovsky Symphony No. 6, in B minor,
"Pathétique", Op. 74



PROGRAM

HORACE BUSHNELL MEMORIAL HALL - HARTFORD

Boston Symphony Orchestra

Monday Evening, March 13, 1950

CHARLES MUNCH, *Conductor*

Haydn SYMPHONY IN D MAJOR, No. 104

- I. Adagio: Allegro
- II. Andante
- III. Menuetto: Allegro
- IV. Allegro spiritoso

Berlioz EXCERPTS FROM "ROMEO AND JULIET,"
Dramatic Symphony, Op. 17

Love Scene: Serene Night — The Capulets' Garden
silent and deserted

Queen Mab, the Fairy of Dreams

Romeo alone — Melancholy — Concert and Ball —
Great Feast at the Capulets'

INTERMISSION

Saint-Saens SYMPHONY No. 3, IN C MINOR
(with organ), Op. 78

Adagio: Allegro moderato; Poco adagio

Allegro moderato: Presto; Maestoso; Allegro

Organ: EDOUARD NIES-BERGER

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(Continued from page 11)

summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the



poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

Act I, Scene 4 — MERCUTIO:

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife; and she comes

In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs;

The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams;

Her whip, of cricket's bone; the lash of film:

Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid.
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out o' mind the fairies' coach-makers.

And in this state she gallops night by night

Through lovers' brains, and then they dream of love:

O'er courtiers' knees, that dream on court'sies straight:

O'er lawyers' fingers, who straight dream on fees;

O'er ladies' lips, who straight on kisses dream, —

Which oft the angry Mab with blisters plagues,
Because their breaths with sweet-meats tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit:
And sometimes comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then dreams he of another benefice.
Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon
Drums in his ear, at which he starts, and wakes;
And, being thus frighted, swears a prayer or two,
And sleeps again. This is that very Mab
That plats the manes of horses in the night;
And bakes the elf-locks in foul sluttish hairs,
Which, once untangled, much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them; and learns them first to bear,
Making them women of good carriage:
This is she —

ROMEO:

Peace, peace, Mercutio, peace;
Thou talk'st of nothing.

MERCUTIO:

True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air;
And more inconstant than the wind,
who woos
Even now the frozen bosom of the North,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping South.

II. *Romeo seul — Tristesse — Concert et Bal. Grande Fete chez Capulet.*

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the violins, which, developed

"Juliet's Funeral Procession (Fugued March for Chorus and Orchestra)." Mourners scatter flowers upon Juliet's bier. There follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Delirious Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Finale (Two Choruses representing the Capulets and the Montagues sing separately and, at the last, together). The Crowd enters the Cemetery. Fight of Capulets and Montagues. Air of Friar Laurence (Tenor Solo). Oath of Reconciliation."



(III.) *Scene d'amour. Nuit sereine — Le Jardin de Capulet, silencieux et desert.*

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

(IV.) *La reine Mab, ou la fee des songes. Scherzo.*

The Scherzo, *Prestissimo*, is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a

(Continued on page 14)

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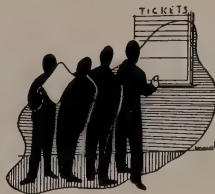
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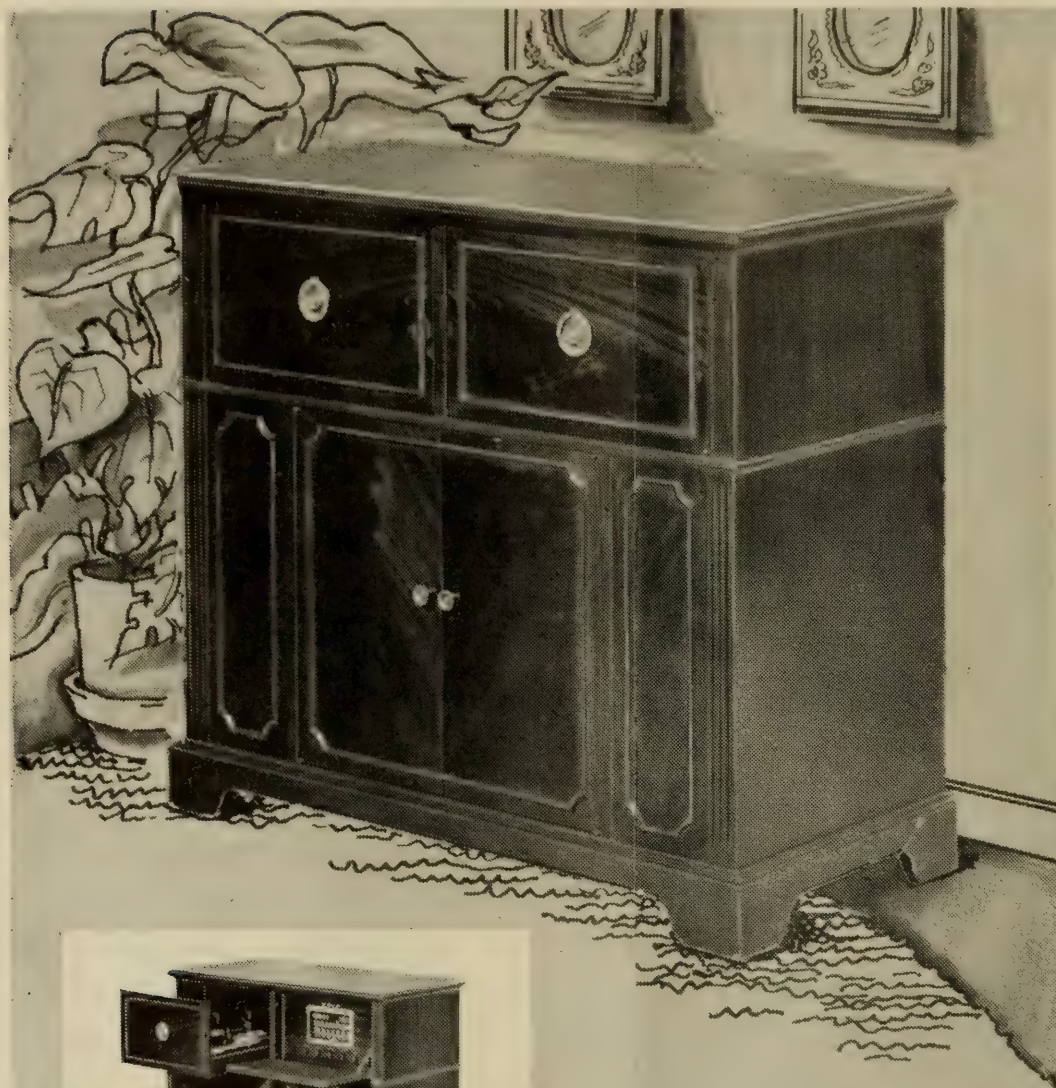
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Tuesday Evening, March 14, at 8:30
Seventh Concert of the Woolsey Hall Concert Series
Season 1949-50
New Haven, Connecticut

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

Program

Haydn *Overture to "L'Isola Disabitata"*

Haydn *Symphony in D major, No. 104*

- I. Adagio; Allegro
- II. Andante
- III. Menuetto: Allegro
- IV. Allegro spiritoso

Ravel *Concerto for Piano and Orchestra*

- I. Allegramente
- II. Adagio assai
- III. Presto

INTERMISSION

Brahms *Symphony No. 4 in E minor, Op. 98*

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

Soloist

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OVERTURE TO "L'ISOLA DISABITATA"

By FRANZ JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732;
died at Vienna, May 31, 1809

L'Isola Disabitata (The Desert Island). **Azione teatrale** in One Act (text by Metastasio), was composed and first performed at Eszterhaza under the composer's direction on December 6, 1779. The opera was received in Vienna (in German) in 1809, at the Library of Congress in Washington (in Italian) in 1936, and at a spring festival in Florence (in Italian) in 1928.

Haydn wrote many operas while in the service of Prince Nikolaus Eszterhazy in the "Hungarian Versailles," adapting them to the resources and expectations of his patron. New ones were written and produced for special guests or occasions, the singers and players were excellent, the settings elaborate. The ensembles, however, were without benefit of chorus. Some of the operas took the style of the *opera seria*, while others were light in treatment, farcical in subject. Haydn often alternated the comic and serious in the presentation of his characters. In the 1770's he composed six operas, each of them a *burletta*, or *dramma giocoso*, except *L'Isola Disabitata*, designated a "theatrical action," a term also used by Gluck for *Orfeo ed Euridice*. The score is rich in musical treatment, the voices being orchestrally accompanied throughout. The brief overture in G minor has a *largo* introduction, a main body in *vivace assai* is interrupted before the close by an *allegretto*.

The libretto by Metastasio had a great vogue in its day and was set in the 18th century by Bonno in Vienna in 1752, and successively before Haydn treated it by Giuseppe Scarlatti, Jommelli, Traetta and Naumann. Spon-tini added still another version after Haydn's for Florence in 1798.

SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732;
died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn com-posed, although numbered the seventh in the London series of twelve, was first performed May 4, 1796, in the auditorium of the King's Theatre, London.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, but mod-ifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to tra-ditional sensibilities.

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WHITE PLAINS

Thursday Evening, March 16, 1950

BOSTON SYMPHONY ORCHESTRA
Charles Munch, Conductor

PROGRAM

Haydn. Symphony in D major, No. 104

Berlioz. Excerpts from "Romeo and Juliet,"
Dramatic Symphony, Op. 17

INTERMISSION

Beethoven. Symphony No. 7 in A major



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Soloists

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PAUL KNOWLES, *Tenor*

LUCILE CUMMINGS, *Contralto*

DENIS HARBOUR, *Bass*

E. POWER BIGGS, *Organ*

BEETHOVEN'S
Missa Solemnis IN D MAJOR, Op. 123
For Orchestra, Chorus, and Four Solo Voices



KYRIE . . . Assai sostenuto: Mit Andacht;
Andante assai ben marcato; Tempo primo

GLORIA . . . Allegro vivace; Larghetto; Allegro

CREDO . . . Allegro ma non troppo; Adagio;
Andante; Allegro; Grave

SANCTUS . . . Adagio: Mit Andacht; Allegro pesante;
Presto; Preludium: Sostenuto ma non troppo;
Andante molto cantabile
(*Violin solo*, RICHARD BURGIN)

AGNUS DEI . . . Adagio; Allegretto vivace;
Allegro vivace; Tempo primo

It is requested that there be no applause

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KYRIE

Kyrie eleison!
Christe eleison!

Lord, have mercy upon us!
Christ, have mercy upon us!

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam,

Domine Deus, Rex coelestis, Deus Pater omnipotens! Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.

Qui sedes ad dextram Patris, Miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus; tu solus altissimus Jesu Christe

Cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace, good will towards men.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

We give thanks to Thee for Thy great glory.

O Lord God, heavenly King, God the Father Almighty! O Lord the only-begotten Son, Jesus Christ the Highest; O Lord God, Lamb of God, Son of the Father.

That takest away the sins of the world, have mercy upon us, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.

For Thou only art holy, Thou only art the Lord; Thou only, O Christ, art most high

With the Holy Spirit in the Glory of God the Father. Amen.

SHORT INTERMISSION

CREDO

Credo in unum Deum

Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus:

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt: Qui propter nos homines et propter nostram salutem descendit de coelis,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est:

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est:

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dextram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis

I believe in one God

The Father Almighty, maker of heaven and earth, and of all things visible and invisible:

And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made; Who for us men and for our salvation came down from heaven,

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man:

And was crucified also for us under Pontius Pilate, suffered and was buried:

And the third day He arose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father: and He shall come again with glory to judge both the Quick and the dead; Whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et in unam sanctam Catholicam et Apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum: et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

And I believe in the Holy Ghost, the Lord and Giver of Life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified. Who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church.

I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus:

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory:

BENEDICTUS

Benedictus qui venit in nomine Domini.

Blessed is He Who cometh in the name of the Lord.

Hosanna in excelsis!

Hosanna in the highest!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

Dona nobis pacem.

Grant us peace.

Coming Concerts

THE BOSTON POPS . . . ARTHUR FIEDLER, *Conductor*

Symphony Hall, May 2-July 1

THE ESPLANADE CONCERTS . . . ARTHUR FIEDLER, *Conductor*

Edward Hatch Memorial Shell, July 3-23

THE BERKSHIRE FESTIVAL . . . SERGE KOUSSEVITZKY, *Conductor*

Tanglewood, July 8-August 13

BOSTON SYMPHONY ORCHESTRA . . . CHARLES MUNCH, *Conductor*

Seventieth Season, 1950-1951

Symphony Hall, October 6-April 29

The eighth session of the Boston Music Center, Serge Koussevitsky conducting, at Tanglewood, will be from July 3 to August 13.

